Musicbox Handbook

A
Pronouncing Dictionary
of
Musical Terms

THE
MUSICLOVER'S
HANDBOOK

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The Musiclover's Handbook

Containing

(1) A PRONOUNCING DICTIONARY OF MUSICAL TERMS

and

(2) BIOGRAPHICAL DICTIONARY OF MUSICIANS

Edited by

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DIRECTIONS FOR PRONUNCIATION

All Italian, French, and German words are written out phonetically, on the following system:

A as in *far,* represented by *ah.*

The Continental *e* has the sound of *a* in *fare;* it is represented by *eh.*

The Continental *i* has the sound of *e* in *deer;* it is represented by *ee.*

The following vowel sounds have no equivalents in English: French *e,* when not accented, something like the vowel sound in *love.* German *ö* (*o* modified, or *Umlaut*) has nearly the same sound. German *ü* is about half-way between the sound of *o* in *love* and *e* in *deer.* *O* and *u* have the same sound as in English, the *u* sound being represented by *oo,* as in *cool.* Italian *ae* has the sound of long *i* in English. German *ä* is the equivalent of *a* in *air.* German *eu* is sounded like *oi,* as in *toil.*

The following consonantal sounds have no English equivalents: German hard guttural *ach* and soft guttural *ag.* The French sound of *j* is represented by *zh* as nearly as possible. The French nasals *an, en, in, on,* can be represented but very unsatisfactorily in English only by adding a final *g.*

Whenever *ch* is found it is to be sounded like *ch* in *chair.* *C* always has this sound in Italian when followed by *i* or *e.* The Italian *ch,* on the contrary, always has the sound of *k,* or *c* hard, and is thus represented. The Italian *zz* has the sound of *ts* or *ds,* and is thus represented.

With this explanation of the phonetic system adopted to represent the foreign sounds, it is believed that the reader will find no difficulty in acquiring their proper pronunciation.

A Pronouncing Dictionary of Musical Terms

A

A. The 6th of the normal major scale; the 1st of the normal minor scale; the standard by which the orchestra is tuned, given by the oboe.

A, A (It. and Fr.) (*ah*). At, in, by, for, with.

Ab (Ger.). Off. This word is used in organ music to signify the discontinuance of certain stops.

Abacus harmonicus (Lat.). A table of notes; also the arrangement of the keys and pedals of an instrument.

A ballata (It.) (*ah bal-lah'-tah*). In the style of a ballad.

Abandon (Fr.) (*ah-ban'-dong*). Without restraint.

A battuta (It.) (*ah bat-too'-tah*). As beaten; strictly in time.

Abbandonatamente (It.) (*ahb-bahn-do-nah-tah-men'-teh*). Vehemently; violently.

Abbandono (It.) (*ahb-bahn-do'-no*). With passionate expression; with abandon.

Abbellimento (It.) (*ab-bel-lee-men'-to*). Embellishment.

Abbellire (*abbel-lee'-reh*). To ornament.

Abbellitura (It.) (*ab-bellee-too'-ra*). Embellishment. Both are derived from—

Abbreviamenti (It.). Abbreviations in musical notation.

Abbreviation. A system frequently employed in music, by which a portion of a technical term is made to stand for the whole. The following is a list of the abbreviations in most

common use; the explanation of each term may be found on reference to the words themselves in their proper places:

Accel.	Accelerando
Accel^{o}	
Acc.	Accompaniment
Accom.	
Accomp.	
Accres.	Accresciamento
Adg^{o} or ad^{o}	Adagio
Ad l.	Ad libitum
Ad lib.	
Affett^{o}	Affettuoso
Affrett^{o}	Affrettando
Ag^{o}	Agitato
Agit^{o}	
All^{o}	Allegro
Allgtt^{o}	Allegretto
All' ott.	All' ottava
All' 8va	
Al seg.	Al segno
And^{no}	Andantino
And^{te}	Andante
Anim^{o}	Animato
Arc.	Coll arco, or arcato
Ard^{o}	Ardito
Arp^{o}	Arpeggio
A t.	A tempo
A tem.	
A temp.	
Aug.	By Augmentation
B.	Bass (voice) / Bassoon / Contre bass
B. C.	Basso continuo
Brill.	Brillante
C. B.	Col basso
C. D.	Colla destra
C. S.	Colla sinistra
Cad.	Cadence
Cal.	Calando
Can.	Cantoris

Cant.	Canto
Cantab.	Cantabile
Cello	Violoncello
Cemb.	Cembalo
Ch.	Choir organ
Chal.	Chalameau
Clar.	Clarinet
Clar^{tto}	Clarinetto
Clar.	Clarino
Co. so.	Come sopra
Col C.	Col canto
Col ott^{a}	Coll' ottava
Col. vo.	Colla voce
Con esp.	Con espressione
Cor.	Cornet or horn
Cres^{o}	Crescendo
Cresc.	Crescendo
C. S.	Colla sinistra
C. 8va	Coll' ottava
C^{o} 1mo	Canto primo
Co. 1mo	Come primo
C^{to}	Concerto
D.	Destra, droite
D. C.	Da capo
Dec.	Decani
Decres.	Decrescendo
Delic.	Delicamente
Dest.	Destra
Diap.	Diapasons
Dim.	By diminution
Dim.	Diminuendo
Div.	Divisi
Dol.	Dolce
Dolcis.	Dolcissimo
Dopp. ped.	Doppio pedale
D. S.	Dal segno
Energ.	Energicamente
Espr.	Espressivo
Espres.	Espressivo
F. or for	Forte
Fag.	Fagotto

Falset.	Falsetto
Ff. or Fff.	Fortissimo
Fl.	Flauto
F. O.	Full Organ
F. Org.	Full Organ
Forz.	Forzando
Fz.	Forzando
G.	Gauche
G. O.	Great Organ
G. Org.	Great Organ
Gt.	Great Organ
Gr.	Grand
Grando	Grandioso
Grazo	Grazioso
Hauptw.	Hauptwerk
Hptw.	Hauptwerk
H. W.	Hauptwerk
Haut.	Hautboy
H. C.	Haute contre
Intro.	Introduction
Inv.	Inversion
L.	Left
Leg.	Legato
Leggo	Leggiero
L. H.	Left Hand
Lo.	Loco
Luo.	Luogo
Lusing.	Lusingando
M.	Manual
Main	Manual
Mano	Manual
Maesto	Maestoso
Magg.	Maggiore
Man.	Manuals
Manc.	Mancando
Mando	Mancando
Marc.	Marcato

M. D. . . . . { Mano diritta / Main droite / Mano destrâ
M. G. . . . . Main gauche
M. M. . . . . Maelzel's Metronome
M. M. ♩= 92 . . . The beat of a quarter-note is equal to the pulse of the pendulum of the Metronome said to be Maelzel's, with the weight set at 92.
M. P. . . . . Mezzo piano
MS. . . . . Manuscript or Mano sinistra
Men. . . . . Meno
Mez. . . . . Mezzo
Mf. or Mff. . . . . Mezzo forte
Modto . . . . . Moderato
Mus. Bac. . . . . Bachelor of Music
Mus. Doc. . . . . Doctor of Music
M. V. . . . . Mezzo voce

Ob. . . . . Oboe, or Hautbois
Obb. . . . . Obbligato
Oberst. . . . . Oberstimme
Oberw. . . . . } Oberwerk
Obw. . . . . }
Oh. Ped. . . . . Ohne Pedal
Org. . . . . Organ
8va . . . . . } Ottava
8a . . . . . }
8va alta . . . . . Ottava alta
8va bas. . . . . Ottava bassa

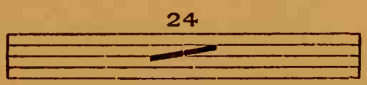
P. . . . . Piano
Ped. . . . . Pedal
Perd. . . . . Perdendosi
P. F. . . . . Piu forte
Piang. . . . . Piangendo
Pianiss. . . . . Pianissimo
Pizz. . . . . Pizzicato
Pmo. . . . . } Pianissimo
PP. . . . . }
PPP. . . . . } Pianississimo
PPPP. . . . . }

1ma	Prima (volta)
1mo	Primo
4tte	Quartet
5tte	Quintet
Rall.	Rallentando
Raddol.	Raddolcendo
Recit.	Recitative
Rf., rfz., or rinf.	Rinforzando
R. H.	Right Hand
Ritar.	Ritardando
Riten.	Ritenuto
S.	Senza
𝔖	A sign
Scherz.	Scherzando
2da	Seconda (volta)
2do	Secondo
Seg.	Segue
Sem. / Semp.	Sempre
7tt	Septet
6tt	Sestet
Sfz.	Sforzando
Sinf.	Sinfonia
Smorz.	Smorzando
S. Int.	Senza interruzione
S. S. / S. sord.	Sensa sordini
Sos. / Sost	Sostenuto
Spir.	Spiritoso
S. T.	Senza tempo
Stacc.	Staccato
St. Diap.	Stopped Diapason
String.	Stringendo
Sw.	Swell Organ
Sym.	Symphony
T.	Tenor, tutti, tempo, tendre
T. C.	Tre corde
Tem.	Tempo

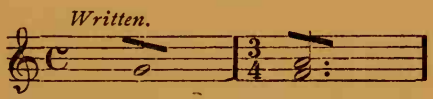
Tem. 1°	Tempo primo
Ten.	Tenuto
Timb.	Timballes
Timp.	Timpani
Tr.	Trillo
Trem.	Tremolando
3°	Trio
Tromb.	Trombi
Tromb.	Tromboni
T. S.	Tasto solo
U.	Una
U. C.	Una corde
Unis.	Unisoni
V.	Voce
V.	Volti
Va.	Viola
Var.	Variation
Vcllo	Violoncello
Viv.	Vivace
Vo. / Vno. / Violo	Violino
V. S.	Volti subito
Vni / VV.	Violini

There are other abbreviations employed in manuscript or printed music, the chief of which are as follows:

In time, a dash with a figure above signifies the length of the pause in bars, *e.g.:*



In notes, the trouble of writing a passage in full is saved by the use of abbreviations, *e.g.:*



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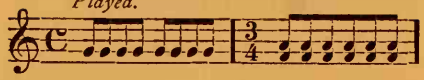

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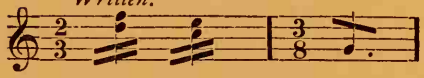
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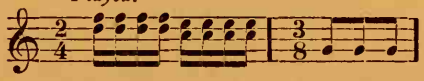
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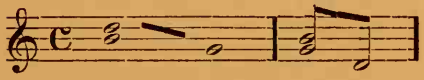

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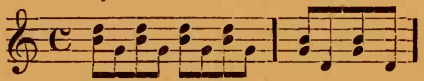

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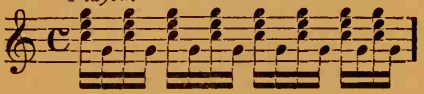
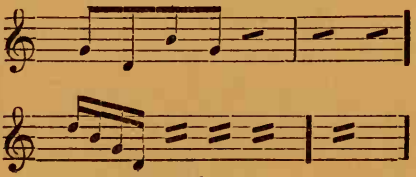
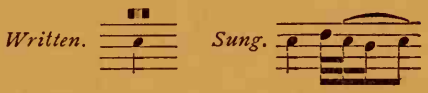
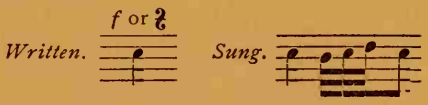
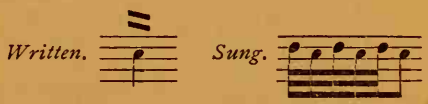

Repetition phrases are thus shortened:

Abbreviations, by signs, of musical graces:
The Turn,



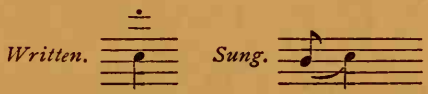
The back Turn,

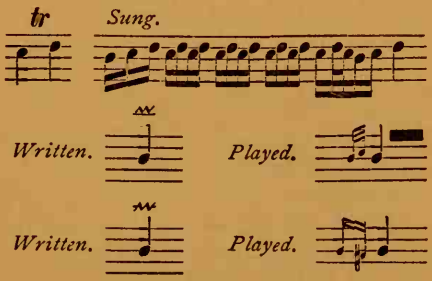


Passing shake,



Beat,



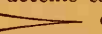
Shake,

Abgestossen (Ger.) (*ap-geh-stoss-en*) [from *abstossen*, to knock off]. Detached; staccato.

Absolute Music. Music independent of words, scenery, acting or "programme."

A capella (*cah-pel'-la*). In church style, *i. e.*, vocal music, unaccompanied.

A capriccio (*cah-pritch'-eo*). Capriciously; without regard to time in performance or to form in construction.

Accelerando (It.) (*at-chel-lch-ran-do*). Hastening the movement (tempo).

Accent. The stress which recurs at regular intervals of time. Its position is indicated by upright strokes called *bars*. The first note inside a bar is always accented. When the bars contain more than one group of notes, which happens in compound time, other accents of lesser force occur on the first note of each group; these are called *secondary* or *subordinate* accents, whilst that just inside the bar is termed the *primary* or *principal* accent. Other accents can be produced at any point by the use of the sign  or *sf*. The throwing of the accent on a normally unaccented portion of the bar is called *syncopation*. A proper grouping of accents will produce rhythm. It is considered a fault if an accented musical note falls on a short syllable.

Acciaccatura (It.) (*at-cheea-ca-too'-ra*). A short grace note, written thus: takes the place in the harmony of the note it precedes; is played rapidly. [From **Acciaccare** (*at-chee-ac-cá-reh*), to crush or jam together.]

Accidentals. All signs for raising or depressing letters that are not found in the signature.

Accolade (Fr.) (*ac-co-lahd*). A brace enclosing two or more staves. { [From Latin *ad*, to; *collum*, the neck.] To embrace.

Accompagnamento (It.) (*ac-com-pan-ya-men-to*), **Accompagnement** (Fr.) (*ac-com-pang-mongt*), **Accompaniment.** The separate part or parts that accompany a solo or chorus; generally instrumental, but a vocal solo with vocal accompaniment is frequently met with.

Accompaniment ad libitum (Lat.). An accompaniment that may be omitted without injury to the musical effect.

Accompanist or Accompanyist. One who plays or sings an accompaniment to a solo.

Accoppiato (It.) (*ac-cop-pee-ah'-to*). Coupled or joined together.

Accord (Fr.). A chord; agreement in pitch. Mode of tuning a string instrument.

Accordatura (It.) (*ac-cor-da-too'-ra*). The mode of tuning string instruments, as violin, guitar, etc.

Accordion. A small, portable instrument with free reeds.

Achtel (Ger.). Eighth-note.

Achtel Pause (*pow-ze*). Eighth-rest.

Acoustics (*a-koos-tics*) [from Greek *akuo,* to hear]. The science of sound; that which treats of the cause, nature, and phenomena of sound as a branch of physical science.

Action. The mechanism by means of which the hammers of the piano and the valves and stops of the organ are controlled by the performer.

Acuta (Lat.). Acute. A mixture-stop in the organ.

Acute. Pitched high; the opposite of grave.

Adagietto (It.) (*a-da-jee-et'-to*). Diminutive of Adagio; not so slow as Adagio.

Adagio (It.) (*a-da'-jee-o*). Slowly; also a name given to a movement written in that time.

Adagio assai (*as-sah-e*), **Adagio di molto** (*dee mol-to*). Very slowly.

Adagio cantabile (*can-tah'-bee-leh*). Very slow and sustained, as if being sung.

Adagio patetico (*pa-teh'-tee-co*). Slow and with pathos.

Adagio pesante (*peh-san'-teh*). Slow and weighty.

Adagio sostenuto (*sos-teh-noo-to*). Slow and sustained.

Adagissimo (It.). Superlative of Adagio. More than usually slow; very slow indeed.

Added Sixth. A name given to the subdominant chord with the 6th over its fundamental added, thus: F A C D. This explanation of this combination is not now generally accepted.

Addolorato (It.) (*ad-do-lo-rah'-to*). Sorrowful; dolorous.

A demi-jeu (*deh-mee-zheoo*). With half force or play. A direction to use half the power of the instrument, generally used of the organ.

A deux cordes (*doo-cord*). On two strings.

A deux mains (*doo-mang*). By or for two hands.

A deux temps (*doo-tahm*). In ¾ time.

Adirato (It.) (*ad-ee-rah'-to*). Angrily; irritated.

Adjunct Keys or Scales. Those a fifth above and fifth below the given key or scale. Related scales. The scales or keys of the dominant and subdominant.

Adjunct Notes. Short notes, not essential to the harmony, occurring on unaccented parts of a bar. [Cf. *Auxiliary Notes, Passing Notes.*]

Ad libitum (Lat.). At will. (1) In passages so marked, the time may be altered at the will of the performer. (2) Parts in a score that may be omitted.

A dur (Ger.) (*dure*). A major.

Æolian. The name of one of the Greek scales; also of one of the ecclesiastical scales. Identical with modern A minor without sharped seventh.

Æolian Harp. A shallow, oblong box with gut-strings set in motion by the wind, generally made to fit a window with the lower sash raised enough to admit it. The strings should be tuned in unison.

Äussere Stimmen (Ger.) (*ois-eh-reh stimmen*). The outer parts, as soprano and bass in a chorus, or violin and violoncello in a quartet.

Äusserst (Ger.). Very; extremely.

Äusserst rasch (*rash*). Very quick.

Affabile (It.) (*af-fah'-bee-leh*). Pleasing; affably; agreeably.

Affannato (It.) (*af-fah-nah'-to*) [from *affanno,* anxiety]. Distressfully.

Affannosamente (It.) (*af-fah-no-sah-men'-teh*). Restlessly.

Affannoso (It.) (*af-fah-no-so*). Mournfully.

Affettuosamente (It.) (*af-fet-too-o-sa-men-teh*), **Affetuoso** (It.) (*af-fet-too-o-so*). Affectionately.

Affinity. Connected by relation. Relative keys.

Afflitto (It.) (*af-flit'-to*). Sadly; afflictedly.

Affrettando (It.) (*af-fret-tan'-do*), **Affrettate** (It.) (*af-fret-tah'-teh*), **Affrettore** (It.) (*af-fret-to'-reh*). Hastening the time.

Agevole (It.) (*a-jeh'-vo-leh*), **Agevolezza** (It.) (*a-jeh-vo-letz'-ah*). With lightness or agility.

Agilmente (It.) (*a-jil-men'-teh*), **Agilmento** (It.). In a lively, cheerful manner.

Agitamento (It.) (*a-jee-tah-men'-to*). Restlessness.

Agitato (It.) (*a-jee-tah'-to*). Agitated. To sing or play in an agitated, hurried manner.

Air. A tune, song, melody.

Ais (Ger.) (*a-iss*). A sharp.

A la. In the manner of, as **a la chasse** (*shass*). Like a hunt; hunting song.

A la mesure (Fr.) (*meh-zoor*). In time. Same as *A tempo* and *A battuta.*

Alberti Bass. Broken chords arranged thus:

So called from the name of its reputed inventor, Domenico Alberti.

Al' loco. At the place. Used after the direction to play 8th higher or lower.

Al piacere. See *A piacere.*

Al rigore di (or **del**) **tempo** (*ree-go-reh dee tempo*). In strict time.

Al scozzese (*scots-zeh-zeh*). In Scotch style.

Al segno (*sen-yo*). To the sign. A direction to return to the sign 𝄋. **D'al segno,** from the sign, is used with the same intention.

All' antico (*an'-tee-ko*). In ancient style.

All' ottava (*ot-tah-vah*). When *over* the notes, play octave higher than written; when *under,* an octave lower. In orchestral scores it means that one instrument is to play in octaves with another.

All' unisono. At unison.

Alla (It.). Written Al. or All. before words beginning with a vowel. Like; in the style of.

Alla breve (It.) (*al-lah breh'-veh*). This was originally $\frac{4}{2}$ rhythm, so called from the fact that one *breve,* or double-whole-note, filled each measure. To-day the term is more generally applied to $\frac{2}{2}$ rhythm, marked 𝅜.

Alla caccia (It.) (*cat-chia*). In hunting style.

Alla camera (It.) (*ca'-meh-rah*). In chamber-music style.

Alla capella. In church style. Also *A capella.*

Alla deritta. By degrees.

Alla hanacca (*ha-nak-ka*). In the manner of a hanacca.

Alla marcia (*mar'-chee-a*). In march style.

Alla mente (*men-teh*). Extemporaneous.

Alla militare (*mee-lee-tah-reh*). In military style.

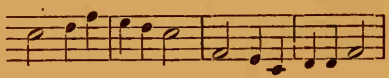
Alla moderno. In modern style.

Alla Palestrina. In the style of Palestrina, *i.e.,* strict C. P. without instrumental accompaniment.

Alla polacca. Like a polacca or polonaise.

Alla quinta. At the fifth.

Alla rovescio (*ro-veh'-shee-o*). By contrary motion or reverse motion, as when a phrase is imitated with the movement of the intervals inverted. Example:



Alla siciliana (*see-chee-lee-ah'-nah*). In the style of a Siciliana, *q. v.*

Alla stretta. Like a stretto, *q. v.*

Alla turca. In Turkish style.

Alla zingaro. In Gypsy style.

Alla zoppa. Lamely; halting.

Allegramente (It.) (*al-leh-grah-men'-teh*). Joyfully.

Allegretto (It.) (*al-leh-gret'-to*). Diminutive of *Allegro.* (1) Slower than Allegro. (2) A movement in this time.

Allegrettino (It.) (*al-leh-gret-tee'-no*). Diminutive of *Allegretto.* (1) Not so fast as Allegretto. (2) A short Allegretto movement.

Allegro (It.) (*al-leh-gro*). (Lit., joyful.) Quick, lively. The word is occasionally employed to describe a whole movement of a quartet, sonata, or symphony. In music it is sometimes qualified as:

Allegro agitato (It.). Quick and in an excited manner.

Allegro assai (It.). Literally, fast enough. A quicker motion than simple allegro.

Allegro commodo or comodo (It.). An easy, graceful allegro.
Allegro con brio (It.). Quickly and with spirit.
Allegro con fuoco (It.). Rapidly and with fire.
Allegro con moto (It.). With sustained joyfulness.
Allegro con spirito (It.). Joyfully and with spirit.
Allegro di bravura (It.). A movement full of executive difficulties intended to exhibit the capacity of the singer or player.
Allegro di molto (It.). Exceedingly quick.
Allegro furioso (It.). Rapidly and with fury.
Allegro giusto (It.). In quick but steady time.
Allegro ma grazioso (It.). Lively and with graceful motion.
Allegro ma non presto (It.). Rapidly, but not too fast.
Allegro ma non tanto (It.). Quickly, but not too much so.
Allegro ma non troppo (It.). Lively, but not too fast.
Allegro moderato (It.). Moderately quick.
Allegro molto (It.). Very quick.
Allegro risoluto (It.). Lively and with firmness and decision.
Allegro veloce (It.). Lively and with speed.
Allegro vivace (It.). Lively and brisk.
Allegro vivo (It.). Quick and lively.

Allemande (Fr.) (*almain, allemaigne*). A German dance (or some authorities say French), originally in duple time. Adopted as one of the movements in the Suite by Bach, Handel, and others, and written in $\frac{4}{4}$ time.

Allentamento (It.) (*al-len-tah-men-to*), **Allentato** (It.) (*al-len-tah-to*), **Allentando** (It.) (*al-len-tan-do*). Giving way; slackening the time.

Allmählig (Ger.) (*all-may-lig*). Gradually; by degrees.

Alpenhorn or **Alphorn.** A wooden horn slightly curved, 4 to 8 feet long, used by the Swiss herdsmen.

Alt (Ger.). The alto voice or part.

Alt-Clarinette. Alto clarionet. Its pitch is a 5th below the ordinary clarionet.

Alt-Geige. The viola.

Alt-Oboe. Oboe de caccia, *q. v.*

Alt-Posaune (*po-zow-neh*). Alto trombone.

Alterato (It.) (*al-teh-rah'-to*), **Altéré** (Fr.) (*al-teh-reh*). Changed; altered.

Altered. Said of intervals, the normal condition of which in a scale or chord is changed.

Alternativo (It.) (*al-ter-nah-tee'-vo*). An alternate. A part of a movement to be played alternately with others. This name is frequently given to the second trio of a Scherzo in chamber music when (as is unusual) a second trio is added.

Altissimo (It.). The highest.

Alto (It.). High, loud. Originally applied to high male voices, now generally to the lowest female voice. Also applied to the viola (or tenor violin).

Alto Clef. The C clef on the third line, used for the viola, alto trombone, and (in Europe) for the alto voice.

Altra, Altre, Altri, Altro (It.) (masculine and feminine forms in the singular and plural). Other, others.

Amabile (It.) (*ah-mah'-bee-leh*). Amiably, sweetly, tenderly.

Amarevole (It.) (*ah-mah-reh'-vo-leh*). Sad, bitter.

Amateur (Fr.) (*a-mah-toor*). A lover of art. Generally applied to one who does not follow it professionally.

Ambrosian Chant. The system of church music introduced by Ambrose of Milan in the fourth century.

Ambrosian Hymn. A name given to the Te Deum on account of the belief—now known to be erroneous—that it was written by Ambrose of Milan.

Âme (Fr.) (*am*). Soul. The French name for the sound-post of instruments of the violin family.

American Organ. The English name for American reed organs, in which the air is drawn through instead of being forced through the reeds, as in the usual European system.

A mezza voce (It.) (*met-za vo-chee*). With half voice.

A moll (Ger.). A soft, *i. e.*, A minor.

Amorevole (It.) (*a-mor-eh'-vol-eh*), **Amorevolmente** (It.), **Amorosamente** (It.), **Amoroso** (It.). Lovingly; tenderly; amorously.

Amusement (Fr.) (*a-mooz-mong*). A light composition; a divertimento.

Anche (Fr.) (*onsh*). A reed of organ-pipe, or mouth-piece of oboe, clarionet, etc. **Jeu-d'anche,** reed-stop. **Ancia** (It.) (*an-chee-ah*). Italian form of the same word.

Anche (It.) (*an-keh*). Also; yet; still.

Anche piu moto. Still or yet faster.

Ancor (It.). Also; yet; still; used in the same way as Anche.

Ancora (It.). Again. Fr., *encore.*

Andächtig (Ger.) (*an-daych-tig*). Devoutly.

Andamento (It.) (*an-da-men'-to*). Movement; the coda to a long fugue theme frequently dropped in the "working out."

Andante (It.) [from *andare,* to walk or go slowly]. A slow movement; quiet, peaceful tempo.

Andante affettuoso. Slow, with tenderness.

Andante cantabile (*can-tah'-bee-leh*). Slow and singing.

Andante con moto. Slow, but with a little motion.

Andante grazioso. Slow and graceful.

Andante maestoso. Slow and majestic.

Andante non troppo or **ma non troppo.** Slow, but not too slow.

Andante pastorale. Slow, in pastoral style.

Andante sostenuto (It.) (*sos-teh-noo'-to*). Slow, with smoothness.

Andantemente (It.). Like an Andante.

Andantino (It.) (*an-dan-tee'-no*). A diminutive of *Andante.* A little faster than Andante (some say slower, but the Italian dictionaries say faster).

Anelantemente (It.) (*ah-neh-lan-teh-men'-teh*). Ardently; eagerly.

Anfang (Ger.). Beginning.

Anfangsgründe (Ger.). Rudiments.

Anfangs-Ritornel (Ger.). Introductory symphony.

Angenehm (Ger.) (*an'-geh-nehm*). Pleasing; agreeable.

Anglaise (Fr.) (*on-glehs*), **Anglico** (It.) (*an'-glee-ko*). The English country dance.

Angel'ica (Lat.). The vox angelica.

Angel'ique (Fr.) (*on-jeh-leek*). Voix angelique, angel voice, name of an organ-stop. Also called Voix Céleste (Fr.) (*vo-a seh-lest*). Celestial voice.

Angosciosamente (It.) (*an-go-shee-o-sa-men'-teh*), **Angoscioso** (It.) (*an-go-shee-o'-so*). Painfully; with anguish.

Anhang (Ger.) [*anhängen,* to hang to]. Coda.

Anima (It.) (*ah'-nee-mah*), **Animato** (It.) (*ah-nee-mah'-to*), **Animando** (It.). Soul; spirit; life; lively with animation.

Animosamente (It.) (*ah-nee-mo-sah-men'-teh*), **Animosissimo** (It.) or **Animosissamente.** Very energetic; boldly.

Animoso (It.). Spiritedly; energetically.

Anlage (Ger.) (*an-lah'-geh*). The plan of a composition.

Anleitung (Ger.) (*an-ley'-toong*). Direction; guidance; preface.

Anmuth (Ger.) (*an-moot*). Sweetness; grace; charm.

Anmuthig (Ger.). Sweetly; gracefully.

Ansatz (Ger.). (1) Attack. (2) Position of mouth in singing. (3) Position of lips in blowing a wind instrument. See *Embouchure.*

Anschlag (Ger.). Touch, as applied to piano and other keyed instruments.

Anschwellen (Ger.) (*an-shvel-len*). To increase in loudness; crescendo.

Antecedent [Lat. *ante, cado,* to fall before]. The subject or theme proposed for imitation; the subject of a fugue. The reply or imitation is called the consequent.

Anthem, * **ănthĕme,** * **ăntĕm,** *s.* [In A. S. *antefen,* a hymn sung in alternate parts, an anthem; O. Fr., *anthame, antene, antienne, antevene;* Prov., *antifene, antifona;* Sp. and It., *antifona;* Low Lat., *antiphona;* from Gr. *αντιφωνον* (*antiphōnon*), an antiphon, an anthem; *αντιφωνος* (*antiphōnos*), sounding contrary, . . . responsive to; *αντι* (*anti*), opposite to, contrary to; *φωνη* (*phōnè*), a sound, a tone.]

*(1) *Originally:* A hymn sung "against" another hymn; in other words, a hymn in alternate parts, the one sung by one side of the choir, the other by the other.

"*Anthem*, a divine song sung alternately by two opposite choirs and choruses.',—*Glossog. Nov.* 2d ed. (1719).

(2) *Now:* A portion of Scripture or of the Liturgy, set to music, and sung or chanted.

There are three kinds of anthems: (1) A verse anthem, which in general has only one voice to a part; (2) a full anthem with verse, the latter performed by single voice, the former by all the choir; (3) a full anthem, performed by all the choir.

Anthropoglossa [Gr. *anthropos,* man; *glossa,* the tongue]. Like the human voice; the vox humana stop in the organ.

Anticipation [Lat. *ante,* before; *capio,* to take]. To introduce a note belonging to the next chord before leaving the preceding chord.

Antiphon [Gr. *anti,* against; *phoneo,* to sing]. A short sentence or anthem sung before and after the psalter for the day.

Antiphony. The responsive singing of two choirs generally placed on opposite sides of the chancel, one called the Decani, on the Dean's side of the chancel. the other the Cantoris, on the precentor's or leader's side. The verses of the psalms are sung by the choirs alternately, but the Gloria by the united choirs.

Anwachsend (Ger.) (*an-vach-sent*). Swelling; crescendo.

Aperto (It.) (*ah-pehr-to*). Open. Direction to use the damper ("loud") pedal.

A piacere (*pee-ah-cheh'-reh*), or **Al piacer,** or **A piacimento** (*pee-ah-chee-men'-to*). At pleasure.

A poco a poco (It.). Little by little.

A poco piu lento (It.). A little slower.

A poco piu mosso (It.). A little faster.

Appassionata (It.) (*ap-pas-sion-ah'-tah*), **Appassionamento** (It.). With strong passion or emotion.

Appassionatamente (It.). Impassioned.

Appenato (It.) (*ap-peh-nah'-to*). Distressfully.

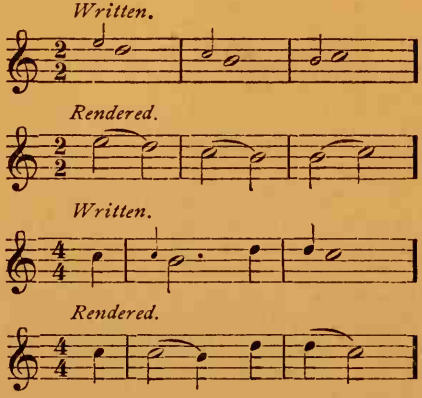
Applicatur (Ger.) (*ap-plee-ka-toor'*). The fingering of a musical instrument.

Appoggiando (It.) (*ap-pod-je-an'-do*). Leaning upon; suspended notes.

Appoggiato (It.). Retardations; syncopations.

Appoggiatura (It.) (*ap-pod-jea-too'-rah*). To lean against. An ornamental note foreign to the harmony, one degree above or below a member of the chord, always on an accent

or on a beat. It takes half the value of the note it precedes, but if the note it precedes is dotted, it takes two-thirds of its value.



The modern practice is to write as rendered, thus avoiding any confusion between the appoggiatura and the acciaccatura.

A punto (It.). Accurate, strict time.

A punto d'arco (It.). With the point of the bow.

A quatre mains (Fr.) (*katr-mang*). For four hands.

A quattro mani (It.) (*kwat-tro mah-nee*). For four hands.

Arcato (It.) (*ar-kah'-to*). With the bow; a direction to resume the bow after pizzicato.

Arco (It.). The bow.

Ardente (It.) (*ar-den-teh*). Ardent; fiery.

Ardente (Fr.) (*ar-dongt*). Ardently.

Ardito (It.) (*ar-dee-to*). Ardently; boldly.

Aretinian Syllables. *Ut, re, mi, fa, sol, la,* given by Guido Aretinus to the hexachord. *Ut* was changed to *do,* as being a better vowel for solmization.

Aria (It.) (*ah'-ree-ah*). Air; song. In form the aria consists of three members: Part I, a more or less elaborate melody in the tonic key. Part II, another melody in a related key. Part III, a repetition of the first melody, to which a coda is generally added.

Aria buffa (It.) (*boof'-fah*). An aria with humorous words.

Aria concertante (It.) (*con-cher-tan'-teh*). An aria with obbligato accompaniment of instruments.

Aria di bravura (It.) (*dee-brah-voo'-rah*) or **d'abilita** (*d'ah-bee-lee-tah*). An aria with difficult, showy passages.

Aria fugato (It.) (*foo-gah'-to*). An aria with an accompaniment written in fugue style.

Aria parlante (It.) (*par-lan'-teh*). Literally a speaking aria, one in which the music is designed for declamatory effect. The aria parlante was the precursor of the recitative.

Arietta (It.) (*ah-ree-et'-ta*). A small aria, less elaborate than the aria.

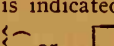
Arioso (It.) (*ah-ree-o'-so*). A short melody at the end of or in the course of a recitation.

Armonia (It.) (*ar-mo'-nee-ah*). Harmony.

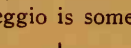
Armoniosamente (It.) (*ar-mo-nee-o-sa-men'-teh*), **Armonioso** (It.) (*ar-mo-nee-o'-so*). Harmonious; harmoniously.

Arpa (It.) (*ar'-pah*). Harp.

Arpège (Fr.) (*ar-pehzh'*), **Arpeggio** (It.) (*ar-ped-jeeo*). In harp style. In piano music a direction to play the notes of a chord in rapid succession from the lowest upward. Indicated by



A reversed arpeggio is indicated by



In old music the arpeggio is sometimes indicated thus:

Arpeggiando (It.) (*ar-ped'-jee-an-do*). In harp style.

Arpeggiato (It.) (*ar-ped-jee-a'-to*). Arpeggiated.

Arrangement (Fr.) (*ar-ranzh-mong*). A piece of music written for one or more instruments or voices adapted to other instruments or voices. Also called Transcription.

Ar'sis (Gk.). The unaccented or up beat; the reverse of Thesis, the accented or down beat.

Articolato (It.) (*ar-tik-ko-lah'-to*). Articulated distinctly.

Artig (Ger.) (*ahr-teech*). Neat, pretty, unaffected.

As (Ger.). A flat. **As dur** (*doohr*), A flat major. **As moll**, A flat minor.

Assai (It.) (*as-sah'-ee*). Very, extremely, as Allegro assai, very fast. Adagio assai, very slow.

Assez (Fr.) (*as-seh*). Rather, as **Assez vite** (*veet*), rather quick, or quick enough.

Assoluto (masc.), **Assoluta** (fem.) (It.) (*as-so-loo'-to*). Absolute. Applied to the leading singers of an opera troupe, as Prima donna assoluta, first lady absolute; Prima uomo assoluto, first man absolute.

A suo arbitrio (*soo-oh ar-bee'-tre-o*). At your will.

A tempo (*tem'-po*). In time. A direction to resume strict time after *Rall.* or *Rit., q. v.*

A tempo giusto (*joos'-to*). In strict time.

A tempo rubato (*roo-bah'-to*). In stolen time, *i. e.,* retarding and hurrying the time irregularly.

A tre corde (*tray*). On three strings.

Attacca (It.) (*at-tak'-ka*). Attack. Begin the next movement with slight or with no pause.

Attacca subito (It.) (*soo-bee-to*). Attack quickly, without pause.

Attacco (It.), **Attaque** (Fr.) (*at-tak'*). The motive or theme of an imitation or short fugal subject.

Attaquer (Fr.) (*at-tak-keh*). Same as *Attacca.*

Attack. The manner of beginning a phrase or piece; refers generally to the promptness or firmness of the performer or performers.

Attendant Keys. The keys of the 4th and 5th above, and the relative minors of the principal key and these two major relations, as C F G
Rel. minors A D E

Aubade (Fr.) (*o-bad'*). Morning music; the opposite of *Serenade,* evening music.

Audace (Fr.) (*o-dass*). Bold, audacious.

Aufführung (Ger.) (*owf-fee-roonk*). Performance; representation of an opera.

Aufgeregt (Ger.) (*geh-rehgt*). With agitation.

Aufgeweckt (Ger.) (*geh-vekt*). With animation.

Aufhalten (Ger.) (*hol-ten*). To suspend (of dissonances). Also, to hold back or retard (of time).

Aufhaltung (Ger.) (*hol-toonk*). Suspension.

Auflösen (Ger.) (*leh-zen*). To let loose; resolve a dissonance.

Auflösungszeichen (Ger.) (*leh-soonks-tzeich-en*). Releasing sign; the ♮.

Aufschlag (Ger.). Up beat.

Aufschwung (Ger.) (*owf-shvoonk*). Soaring, elevation.

Aufstrich (Ger.). Up bow.

Auftakt (Ger.). The unaccented part of the measure, or the fraction of a measure, at the beginning of a piece.

Augmentation. When the theme of a fugue or imitation is given in notes of double or quadruple the length of those in its original form.

Augmented. (1) Any interval greater than perfect or major. (2) A theme written in notes of greater value than in its original form.

Augmented Sixth Chord. Called also extreme sharp sixth; superfluous sixth; when formed thus, A♭ C F♯, the Italian sixth; thus, A♭ C D F♯, the French sixth; thus, A♭ C E♭ F♯, the German sixth.

Augmenter (Fr.) (*og-mong-teh*). To increase in force. Same as *Crescendo*.

Ausarbeitung (Ger.) (*ows'-ar-bye-toonk*). Development; the working out of a fugue or sonata, etc.

Ausdruck (Ger.) (*drook*). Expression.

Ausdrucksvoll (Ger.). With expression; literally, full of expression.

Ausführung (Ger.) (*fee-roonk*). Execution; manner of performance.

Ausweichung (Ger.) (*veich-oonk*). Literally, evasion; modulation; change of key.

Authentic. The Ambrosian scales. A melody that lies between the keynote and its octave is called authentic. One that lies between the fourth below and the fifth above the keynote is called plagal. These terms are only used in the ecclesiastical modes.

Authentic. The church scales beginning and ending on any given tonic (except B).

Authentic Cadence. Tonic preceded by dominant.

Autoharp. A modern instrument resembling a zither, of easy performance. The plectrum is drawn across all the strings at once, and those that it is not desired to sound are silenced by a series of dampers controlled by the left hand of the player.

Auxiliary Note. Grace note; appoggiatura.

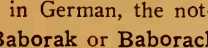
Auxiliary Scales. Related scales.

B

B. The seventh or leading tone of the natural major scale; in German, the note or key of B♭, B♮ being called H.

Baborak or **Baboracka.** A Bohemian dance.

Backfall. An ornament in harpsichord or lute music, written

 played

Badinage (Fr.) (*bah-dee-naje*). Banter; raillery.

Bagatelle (Fr.) (*bah-gah-tell*). A trifle; a name frequently given to short pieces of music.

Bagpipe. An instrument consisting of a leather bag into which air is forced either from a bellows or by the mouth of the player; furnished with from two to four pipes, one pipe with double reed pierced with holes, upon which the melody is played, called in Scotland the chanter; the remaining pipes, with single reeds, called drones, sound continuously the first and fifth of the scale or first, fifth and octave.

Bajadere or **Bayadere** (*by-a-dehr*). East Indian dancing girl.

Bakkia (*bak-kee-ah*). A Kamchadale dance.

Balabile (It.) (*bah-lah-bee'-leh*). Any piece of music written for dancing purposes.

Ballad. A simple song, originally a song to accompany dancing; derived from the low Latin word *ballare,* to dance; in its French form, *ballade,* it is used by modern composers as a title for extended lyric compositions, as the ballades of Chopin.

Balladenmässig (Ger.) (*bal-la'-den-meh-sich*). In ballad style.

Ballad-opera. An opera made up of simple songs, and without recitative.

Balafo (*bah-lah-fo*). An African instrument resembling the xylophone; a South American variety is called the marimba.

Balalaika (Russ.) (*bah-lah-lye'-ka*). A Russian guitar with three or four strings, the body triangular.

Ballata (It). A ballad.

Ballerina (It.) (*bal-leh-ree'-nah*). A female ballet dancer.

Ballet (Eng.), called also *Fa-la.* An old form of part song in simple counterpoint.

Ballet (Fr.) (*bal-leh*). A combination of music and dancing, designed to tell a story in pantomime.

Balletto (It.) (*bal-let'-to*). A ballet. Used as a name for a movement by Bach.

Ballo (It.). A dance; a ball.

Ballo in maschera (*mas-keh-rah*). Masked ball.

Band. (1) A company of instrumentalists. (2) The term is used to distinguish the various groups of instruments in the orchestra; as, string band, wood band, brass band. (3) The commonest use of the word is as applied to a company of players on brass instruments. (4) A band composed of wood and brass instruments is called a harmony band.

Band (Ger.) (*bont*). A volume; a part.

Banda (It.) (*ban-dah*). A band.

Bandola (*ban-do'-lah*). A variety of mandolin.

Bandora (Fr.) (*ban-do'-rah*), **Bandore** (Eng.), **Pandoura** (Gk). An obsolete instrument of the guitar family.

Bandurria (Span.) (*ban-door-ree-ah*). A variety of guitar with wire strings.

Banger, Bania, Banja, Banjo. An instrument resembling a guitar, with a circular body, consisting of a broad hoop of wood covered with parchment, generally provided with five strings. The modern banjo is furnished with frets and with a screw mechanism to tighten the parchment.

Bar. A line drawn across the staff or staves to divide the music into portions of equal duration. The portion enclosed between two bars is called a measure. The almost universal custom of musicians, however, is to use *bar* in the sense of measure.

Barbaro (It.) (*bar'-bah-ro*). Savagely; ferocious.

Barbiton (Gk.). (1) A variety of lyre. (2) A string instrument resembling the violoncello (obsolete).

Barcarole, Barcarolle (Fr.) (*bar-ca-rol*), **Barcarola** (It.) (*bar-ca-ro-lah*), **Barcaruola** (It.) (*bar-ca-roo-o-la*). A boat-song; gondolier's song; vocal or instrumental compositions in the style of the Venetian gondoliers' songs.

Barem (Ger.) (*bah-rehm*). A soft organ-stop; closed pipes of eight- or sixteen-foot tone.

Bargaret (Fr.) (*bar-gah-reh*), **Barginet** (Fr.) (*bar-zhee-neh*), **Berginet** (Fr.) (*behr-zhee-neh*), **Bergiret** (Fr.) (*behr-zhee-reh*). A shepherd's song; pastoral song. From *berger* (Fr.), a shepherd.

Baribasso (It.). A deep bass voice.

Bariolage (Fr.) (*bah-ree-o-laje*). A medley; a series of cadenzas.

Baritenor. A low tenor.

Baritone. A brass instrument; a clarionet of low pitch; an obsolete variety of the viol family; the male voice ranging between bass and tenor (also written barytone); the F clef on the third line (not used now).

Barocco (It), **Barock** (Ger.), **Baroque** (Fr.) (*ba-rok*). Irregular; whimsical; unusual.

Barquade, Barquarde (Fr.) (*bar-kad, bar-kard*). Same as *Barcarole.*

Barré (Fr.) (*bar-reh'*). In guitar playing, pressing the first finger of the left hand across all the strings; the finger acts as a temporary "nut," raising the pitch of the strings.

Barre (Fr.) (*bar*). Bar.

Barre de répétition. A double bar with repeat marks.

Bas dessus (Fr.) (*bah-des-soo'*). The mezzo-soprano voice.

Base. Old way of writing bass.

Bass, Basso (It.), **Basse** (Fr.), **Bass** (Ger.). Low; deep.

Basse chantante (Fr.) (*shan-tont*). Baritone voice.

Basse chiffrée (Fr.) (*shif-freh*). Figured bass.

Basse continué (Fr.). Same as *Figured Bass.*

Basse de cremone (Fr.) (*creh-mone*). Bassoon.

Basse d'harmonie (Fr.) (*d'ar-mo-nee*). The ophicleide.

Basse de hautbois (Fr.). The English horn.

Basse de viole (Fr.). Violoncello.

Basse de violon. The double bass.

Basse taille (Fr.) (*tah-ee*). Baritone voice.

Bass-bar. A strip of wood glued to the belly of instruments of the violin family under the lowest string.

Bass Clef. The F clef on the fourth line.

Bass-Flöte (Ger.) (*fla-teh*). A low-pitch flute.

Bass-Geige (Ger.). The violoncello.

Bass-Pommer (Ger.). An obsolete ancestor of the bassoon

Bass-Posaune (Ger.) (*po-zow-neh*). Bass trombone.

Bass-Schlüssel (Ger.) (*schlis-sel*). Bass clef.

Bass-Stimme (Ger.) (*stim-meh*). Bass voice or part.

Bass Tuba. A brass instrument of low pitch.

Bass Viol. The largest viol of a set or "chest" of viols.

Bass Voice. The lowest male voice.

Basset Horn. A variety of the clarionet, ranging from F below bass staff to C above treble staff; rich quality of tone; a favorite of Mozart, who used it in several of his operas and in his Requiem Mass.

Bassetto (It.). An eight- or sixteen-foot reed-stop in the organ; obsolete name for viola.

Basso (It.). The lowest part; a bass singer.

Basso buffo (It.). A comic bass singer.

Basso cantante (It.) (*can-tan'-teh*). A vocal or singing bass.

Basso concertante (It.) (*con-cher-tan'-teh*). The principal bass that accompanies solos and recitatives.

Basso continuo (It.). A figured bass.

Basso obbligato (It.) (*ob-blee-gah'-to*). An essential bass, one that may not be dispensed with.

Basso ostinato (It.) (*os-tee-nah'-to*). Literally, obstinate bass; a continuously repeated bass with constant variation of the upper parts; generally used as the foundation of that member of the suite called the Passacaglio.

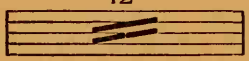
Basso profundo (It.). A very deep, heavy bass voice.

Basso ripieno (It.) (*ree-pee-eh'-no*). A "filling up" bass. See *Ripieno.*

Bassoon, Basson (Fr.), **Fagotto** (It.), **Fagott** (Ger.). A wood-wind instrument with double reed; the bass of the wind band; compass from B♭ below bass staff to B♭ in treble staff (two or three higher notes are possible).

Basson quinte (Fr.) (*kangt*). A bassoon a fifth higher than the preceding.

Bâton (Fr.). (1) The stick used by a conductor; also, figuratively, his method of conducting. (2) A pause of several measures, signified thus



in modern music, viz.: one or two heavy diagonal lines with figures over to indicate the number of bars rest.

Batterie (Fr.) (*bat-teh-ree*). (1) The roll on the drum. (2) Repeated or broken chords played staccato. (3) Striking instead of plucking the strings of the guitar.

Battuta (It.) (*bat-too'-tah*). A measure or bar.

Bauerpfeife (Ger.) (*bower-pfifeh*). An 8-foot organ-stop of small scale.

Baxoncillo (Sp.) (*bah-hon-theel'-yo*). Open diapason.

Bayadere. See *Bajadere.*

Bayles (Sp.) (*bahl-yehs*). Comic dancing songs.

Bearings or **Bearing Notes.** The notes first tuned by an organ- or piano-tuner as a guide to the rest.

Beat. (1) The motion of the hand or baton by which the time (rate of movement) of a piece is regulated. (2) The equal parts into which a measure is divided. (3) The

throbbing heard when two sounds not exactly in unison are heard together. (Beats are also produced by other intervals.)

Bebung (Ger.) (*beh-boonk*). Trembling; an effect obtained on the obsolete clavichord by rapidly vibrating the finger up and down without raising it from the key; the tremolo-stop in an organ.

Becken (Ger.). Cymbals.

Begeisterung (Ger.) (*be-geis'-te-roonk*). Spirit; excitement.

Begleitung (Ger.) (*be-glei'-toonk*). Accompaniment.

Beklemmt (Ger.) (*beh-klemt'*). Anxious; oppressed.

Bell. (1) A cup-shaped metal instrument. (2) The cup-shaped end of brass and some wood instruments.

Bell Diapason, Bell Gamba. Organ-stops with bell-shaped mouth.

Bellezza (It.) (*bel-let'-za*). Beauty of expression.

Bellicosamente (It.) (*bel-le-co-sa-men'-teh*). In a warlike manner; martially.

Belly. The upper side of instruments of the violin and guitar families.

Bémol (Fr.) (*beh-mol*). The sign ♭.

Ben (It.) (*behn*). Well; as, **ben marcato,** well marked.

Bene placito (It.) (*beh-neh pla-chee'-to*). At pleasure.

Béquarre or **Bécarre** (Fr.) (*beh-kar*). The sign ♮.

Berceuse (Fr.) (*behr-soos*). A cradle-song; lullaby.

Bergomask or **Bergamask.** A lively dance in triple time.

Bes (Ger.) (*behs*). B double flat.

Bestimmt (Ger.). With energy; con energia.

Bewegt (Ger.) (*beh-vehgt'*). Moved; with emotion; con moto.

Bewegung (Ger.) (*beh-veh'-goonk*). Motion.

Bien-chanté (Fr.) (*be-ang-shong-teh*). Literally, well sung; smoothly; cantabile.

Bifara (Lat.). An organ-stop; same as *Vox angelica;* two pipes not in perfect unison.

Binary Form. A movement founded on two principal themes.

Binary Measure. A measure with two beats.

Bind. A tie. The same sign, when over two or more notes on different degrees, is called a slur.

Bis (Lat.). Twice. When placed over a short passage, inclosed thus, Bis signifies that it is to be played twice.

Bit. A small piece of tube used to lengthen the trumpet or other brass instrument to alter the pitch.

Bizzarramente (It.) (*bid-zarra-mente*), **Bizzaria** (It.) (*bid-zarria*), **Bizzaro** (It.) (*bid-zarro*). Bizarre; fantastic; odd; droll.

Blanche (Fr.) (*blongsh*). A half-note; minim.

Blanche pointée (*poin-teh*). A dotted half-note.

Blase-Instrument (Ger.) (*blah-zeh*). Wind instrument.

Bob. A technical term in bell ringing.

Bocca (It.). The mouth. **Con bocca chiusa** (*kee-oo-sa*), with closed mouth; humming.

Bocca ridente (It.) (*ree-den'-teh*). Smiling mouth; the proper position of the mouth in singing.

Bocktriller (Ger.). A bad trill. (Literally, goat's bleat.)

Bois (Fr.) (*bo-a*). Wood. **Les bois,** the wood wind.

Bolero (Sp.) (*bo-leh-ro*). Spanish dance in $\frac{3}{4}$ time; also called **Cachuca** (*ka-choo-ka*).

Bombard, An 8 or 16-foot reed-stop in the organ.

Bombardon. A large, deep-toned brass instrument.

Bouché (masc.), **Bouchée** (fem.) (Fr.) (*boo-sheh*). Closed. Applied to organ-stops with closed mouth.

Bouffe (Fr.) (*boof*). Comic.

Bourdon. (1) A closed organ-stop of 16 or 32-foot tone. (2) In France also 4 and 8-foot stops, analogous to the stop diapason, are so called. (3) A drone bass. (4) The largest bell of a chime.

Bourrée (Fr.) (*boo-reh*). A rapid dance $\frac{4}{4}$ or $\frac{2}{4}$ time, frequently used as one of the movements in a suite.

Bow. (1) The implement of wood and horse-hair by means of which the strings of the violin family of instruments are set in vibration. (2) The rim of a bell.

Bowing. (1) The art of managing the bow. (2) The signs indicating the way in which the bow is to be used.

Brabançonne (Fr.) (*bra-ban-sonn*). The Belgian national air.

Brace. The sign ⎧ used to join two or more staves.

Bransle (Fr.) or **Branle** (*brongl*), **Brawl.** An ancient French dance in $\frac{4}{4}$ time.

Bratsche (Ger.) (*bratch-eh*). The viola. Corruption of the Italian **Braccia** (*brats-chia*), the arm-viol.

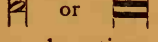
Bravo (masc.) (It.), **Brava** (fem.) (*bra-vah*), **Bravi** (plu.) (*bra-vee*). Literally, brave. Used to applaud performers, meaning "well done."

Bravura (It.) (*bra-voo'-rah*). Boldness; brilliancy. A composition designed to exhibit the powers of the performer.

Break. (1) The point at which the register of the voice changes. (2) The point at which the lower octave is resumed in compound organ-stops. (3) The point where the quality of the tone changes in wood instruments (of the clarionet family especially).

Breit (Ger.) (*bright*). Broad; stately.

Breve [from Lat. *brevis,* short]. Formerly the shortest note; now the longest, equal in value to two whole notes. Made

 or

Bridge. A piece of wood resting on the sound-board or resonance box, upon which the strings of piano, violin, guitar, etc., rest.

Brillante (Fr.) (*bree-yant*), **Brillante** (It.) (*breel-lan-teh*). Brilliant.

Brindisi (It.) (*brin-dee'-zee*). Drinking song in $\frac{3}{4}$ or $\frac{3}{8}$ time, so written as to resemble the Tyrolese Jodl.

Brio (It.) (*bree-o*). Fire; spirit.

Brioso (It.). Cheerfully; briskly; joyfully.

Broken Cadence. An interrupted cadence.

Broken Chords. See *Arpeggio.*

Brumm-Stimmen (Ger.). Humming voices; con bocca chiusa.

Bruscamente (It.) (*broos-ka-men'-teh*). Roughly; strongly accented.

Brustwerk (Ger.) (*broost-vehrk*). The pipes in the organ belonging to the swell or choir organ.

Buca (It.), **Schall-Loch** (Ger.). The sound-hole of a guitar, mandolin, etc.

Buccolica (It.) (*buk-ko'-li-ka*), **Bucolique** (Fr.) (*boo-ko-leek*). In a rustic style.

Buffo (masc.), **Buffa** (fem.). A comic opera, or air, or singer.

Bugle. (1) A straight or curved hunting horn. (2) A keyed horn, generally made of copper. Chiefly used for military signals.

Burden. Old name for the refrain or chorus to a song.

Burletta (It.). A musical farce.

Busain. A 16-foot reed-organ stop.

C

C. The first note in the natural major scale. Middle C, the C lying between the fifth line of the bass staff and first line of the treble staff; the C clef or always signifies this C.

Cabaletta (It.). ("A little horse," so called from the rapid triplet accompaniment generally used with it.) A vocal rondo, the theme often repeated with elaborate variations.

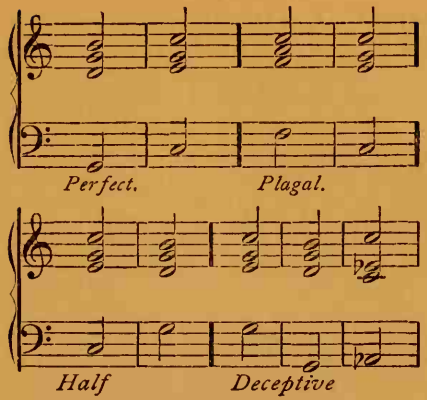
Cabinet-d'orgue (Fr.) (*ca-bee-neh-d'org*). Organ case.

Cabinet Organ. A reed organ (American) in which the air is drawn instead of forced through the reeds.

Cabinet Piano. An old-style lofty upright piano.

Caccia (It.) (*cat'-chia*). Hunting chase.

Cachucha (Sp.) (*ca-choo'-cha*). The same as *Bolero.*

Cadence [from Lat. *cado,* to fall]. The end of a phrase, part, piece. The principal cadences are as follows: whole, or perfect, dominant to tonic; half, or imperfect, tonic to dominant; deceptive, dominant to subdominant or submediant.

Plagal cadence, subdominant to tonic. In the perfect cadence the dominant is generally preceded by the 6-4 of the tonic; in the half cadence the 6-4 of the tonic before the dominant which is the final; half and deceptive cadences are used in the course of a piece; perfect and plagal at the end. The Phrygian cadence consists of the following chords:

A long, brilliant, vocal or instrumental flourish introduced just before the close, or before the return of the principal theme, is also called a cadence (in Italian, cadenza).

Cadenz or **Kadenz** (Ger.). Cadence.

Cadenza (It.). A cadence. The Italian word is generally used when applied to the kind of passage described above.

Ça-ira (Fr.) (*sah-era*). That will do; lit., that will go. A revolutionary song in France.

Caisse (Fr.) (*case*). A drum.

Caisse claires (*clare*). Kettle drums. **Grosse Caisse,** large drum.

Caisse roulante. Side or snare drum.

Cal'amus (Lat.). A reed. From this are derived the words **Chalumeau** (Fr.) (*sha-loo-mo*), the first register of the clarionet, and **Shawm,** an obsolete reed instrument used in the Bible as the translation of a Hebrew instrument.

Calan'do (It.) [from *calare,* to go down or decrease]. Getting both slower and softer.

Calandrone (It.) [*calandra,* a lark]. A small reed instrument resembling the clarionet.

Cala'ta (It.). A lively dance in $\frac{3}{4}$ time.

Calcan'do (It.) [from *calcare,* to tread upon]. Hurrying the time.

Call. A military signal, given by drum or bugle.

Calma (It.). Calm, quiet.

Calma'to (It.). Calmed, quieted.

Calore (It.) (*kal'-o-reh*). Warmth, passion.

Caloro'so (It.). Warmly, passionately.

Cambiata (It.) (*camb-ya'-ta*) [from *cambiare,* to change]. **Nota cambiata,** changing note; a dissonant struck on the accent.

Camera (It.) (*ka'-meh-ra*). Chamber. **Musica di camera,** chamber music.

Camminan'do (It.) [from *camminare,* to travel or walk]. Walking, flowing. Same as *Andante.*

Campa'na (It.). A bell.

Campanello (It.) (*kam-pah-nel'-lo*). A small bell.

Campanet'ta (It.). Instrument consisting of a series of small bells tuned to the musical scale, played either with small hammers held in the hands, or by means of a keyboard.

Campanology. The art of making and using bells.

Canaries. A lively dance in $\frac{3}{8}$ time, of English origin.

Can'crizans [Lat. *cancer,* a crab]. A term applied to a canon in which the "follower" takes the theme backward.

Canon (Lat.). Law or rule. (1) The measurement of the ratios of intervals by means of the monochord. (2) A musical composition in which each voice imitates the theme given out by the leading voice; this imitation may be at any interval above or below, or may begin at any point of the theme. There are many varieties of the canon. The follow-

ing are the most important, if any importance attaches to such dry productions: **Close Canon,** the entrance of the voices indicated by a sign; the parts not written out. **Open Canon,** the reverse of this; *i. e.,* written in full. **Finite Canon,** one with an ending. **Infinite Canon,** one without an ending.

There are also canons by augmentation, by diminution, by inversion, by retrogression (cancrizans), etc., etc.

Canonic Imitation. See *Canon.*

Cantabile (It.) (*can-tah'-bee-leh*) [from *cantare,* to sing]. In a singing style.

Cantan'do (It.). Singing.

Canta'ta. (1) A mixture of aria and recitative for one voice. (2) A short oratorio, or a secular work in oratorio form, sung without costume or action.

Cantatore (It.) (*can-ta-to'-reh*). A singer, male.

Cantatrice (It.) (*can-ta-tree'-cheh*). A singer, female.

Cantilina (Lat.). (1) A folk-song. (2) A solfeggio. (3) A smooth-flowing melody. (4) Anciently the Cantus firmus.

Canticle (Lat.). (1) A song of praise. **Cantico** (It.), **Cantique** (Fr.) (*kan-teek*), **Lobgesang** (Ger.) (*lope-ge-zang*). (2) The parts of Scripture—Te Deum and Benedicite Omina Opera—that form the chief part of the musical service of the Protestant Episcopal Church.

Cantino (It.). See *Chanterelle.*

Canto (It.). The air; the melody; upper part.

Canto a capella (It.). Sacred music.

Canto fermo (It.). Cantus firmus.

Canto figura'to (It.). Florid melody; melody with variations.

Canto primo (It.). First soprano.

Canto recitativo (It.). Declamatory singing.

Canto ripieno (It.) (*ree-pe-eh'-no*). Additional soprano chorus parts.

Canto seconda (It.). Second soprano.

Cantor (Lat.), **Kantor** (Ger.). A precentor.

Cantore (It.). A singer; chorister.

Cantoris (Lat.). The side of a cathedral choir (the north) where the cantor sits is called the cantoris; the opposite side is called the decani side, where the dean sits.

Cantus (Lat.). Song.

Cantus ambrosia'nus (Lat.). Plain song.

Cantus firmus. The plain song or chant.

Cantus mensura'bilis (Lat.). Measurable song; name given to music when first written with notes of definite length.

Canzona (It.) (*cant-so'-na*). (1) A part song in popular style. (2) An instrumental composition in the old sonata form. (3) An indication of lively, rapid movement.

Canzonette (Fr.) (*can-so-net*), **Canzonetta** (It.), **Canzonet** (It.). A short part song.

Capella (It.). Church. **Alla capella,** in church style.

Capellmeister (Ger.) (*ka-pel'-meis'-ter*). Master of the chapel; the head of the musical establishment of a noble or princely house.

Capellmeister-Musik (Ger.). Music made to order without inspiration is so called in Germany.

Capo (It.). Head; beginning. **Da capo,** from the beginning.

Capodastro (It.). Same as *Capo tasto.*

Capo tasto (It.). Head stop. A clamp which is screwed on the finger-board of the guitar, so as to "stop" all the strings, thus raising the pitch to any degree desired.

Capriccietto (It.) (*ca-pree-chee-et'-to*). A little caprice.

Caprice (Fr.) (*ca-prees'*), **Capriccio** (It.) (*caprit'-chio*). A whim; freak; composition without form. In German, Grille.

Caricato (It.) (*ca-ree-ca'-to*). Overloaded with display.

Carillon (Fr.) (*car-ee-yong*). (1) A set of bells played by hand or by machinery. (2) A mixture-stop in the organ.

Carilloneur (Fr.) (*ca-ree-yo-nure*). One who plays the carillon.

Carmagnole (Fr.) (*car-man-yole*). A wild song and dance of the French Revolution.

Carol. A song of praise, usually sung at Christmas and at Easter.

Carola (It.). See *Carmagnole.*

Carrée (Fr.). A breve.

Carressant (Fr.) (*ca-res-sawnt*), **Carrezzando** (It.) (*car-retz-zan'-do*), **Carrezzevole** (It.) (*car-retz-zeh'-vo-leh*). In a caressing manner.

Cassa grande (It.). The large drum.

Cassatio (It.) (*cas-sa-shio*). A suite; cassation.

Castanets, from *castagna* (It. *castanya,* a chestnut), **Castagnette** (It.) (*cas-tan-yet-tch*), **Castanettes** (Fr.) (*cas-tan-yet*), **Castañuelas** (Sp.) (*cas-tan-yu-eh-las*). Small wooden clappers used to mark the rhythm.

Catch. A species of canon so contrived that the meaning of the words is distorted.

Catena di trilli (It.) (*cat-teh-na dee trillee*). A chain or succession of trills.

Catgut. The usual name for gut-strings, made in reality from sheeps' intestines.

Catlings. The smallest lute strings.

Cattivo tempo (It.) (*cat-tee-vo*). The weak beat; literally, bad beat.

Cauda (Lat.). The tail or stem of a note.

Cavalet'ta (It.). See *Cabaletta.*

Cavalet'to (It., little horse). (1) Small bridge. (2) The break in the voice.

Cavatina (It.) (*cah-vah-tee'-nah*). A short air; a song without a repetition of the first member.

C Clef. See *Clef.*

Cebell. A theme consisting of alternate passages of high and low notes, upon which "divisions" or variations were played on the lute or viol.

Celere (It.) (*cheh'-leh-reh*). Quick, rapid.

Celerita (It.) (*che-leh'-ree-tah*), **con.** With speed.

Celeste (Fr.). Celestial. The soft pedal of the piano.

Cello (It.) (*chel-lo*). Abbreviation of violoncello.

Cembalo (It.) (*chem'-ba-lo*). Harpsichord; piano.

Cembalist (It.) (*chem-ba-list*). A pianist.

Cembanella or Cennamella (It.). A flute or flageolet.

Cercar la nota (It.) (*cher-car la no-ta*). To slur or slide from one note to the next. Same as *Portamento.*

Ces (Ger.) (tsehs). C♭.

Chacona (Sp.) (*cha-co'-na*), **Ciaconna** (It.) (*chea-con'-na*), **Chaconne** (Fr.) (*sha-con*). A slow dance in $\frac{3}{4}$ time, written on a ground bass of eight measures, sometimes introduced in the suite.

Chair Organ. Choir organ.

Chalameau (*shah-lah-mo*) or **Chalumeau** (Fr.). See *Calamus.*

Chamber Music. Vocal or instrumental music suitable for performance in small rooms. Generally applied now to sonatas, trios, quartets, etc., for instruments.

Change of Voice. (1) Passing from one register to another. (2) The change from the child's to the adult's voice in boys. Generally occurs between fourteen and seventeen years of age.

Changes. The various melodies produced by the various ways in which a chime is rung.

Change Ringing. The art of ringing chimes.

Changing Chord. A chord struck with a bass that is not a member of the chord.

Changing Notes (nota cambiata, It.). Dissonant notes struck on the beat or accent; appoggiaturas.

Chanson (Fr.) (*shan-song*). A song, a part song; formerly a part song resembling a madrigal.

Chansonnette (Fr.) (*shan-son-net*). A little song.

Chant. A form of composition in which reciting notes alternate with phrases sung in time. There are two forms of chant, Anglican and Gregorian. The Anglican chant may be single, *i. e.*, with the reciting notes and two inflections (phrases in time), or double, that is, the length of two single chants. The Gregorian chant consists of: (1) The intonation. (2) The dominant or reciting note. (3) The mediation (analogous to the inflection, but not in strict time). (4) The dominant again. (5) Ending or cadence. The chant was undoubtedly first sung to metrical words, therefore was as rhythmic as a modern melody. This rhythmic character has been lost by adapting prose words to it.

Chant (Fr.) (*shawnt*). Song; melody; tune; vocal part.

Chantant (Fr.) (*shong-tawnt*). Singing. **Café chantant**, a café where singing is part of the entertainment.

Chanter. (1) A singing priest. (2) The melody pipe of the bagpipe.

Chanterelle (Fr.) (*shong-ta-rell*). The highest string of the violin, viola, and violoncello; also of the guitar and lute.

Chanteur (Fr.) (*shong-ture*). A singer (male).

Chanteuse (Fr.) (*shong-toose*). A singer (female).

Chant pastoral (Fr.). Shepherd's song.

Characters. The signs used in written music.

Characterstimme (Ger.). Lit., character voice; any solo-stop on the organ.

Characterstücke (Ger.) (*ka-rak'-ter-stee-ke*). Character pieces; descriptive music, as the pastoral symphony.

Chasse, à la (Fr.) (*a la shass*). In the hunting style.

Chef d'attaque (Fr.) (*shef d'at-tak*). The chorus leader, or leading instrument of any division of the orchestra.

Chef d'oeuvre (Fr.) (*shef d'oovr*). Master-work.

Chef d'orchestre (Fr.) (*shef d'or-kestr*). Conductor of the orchestra; leader.

Chest of Viols. A "chest" containing two trebles, two tenors, and two basses. Called also "consort of viols."

Chest Tone. The lowest register of the voice—male or female.

Chevalet (Fr.) (*she-va-leh*). Bridge of string instruments.

Chiara (It.) (*ke-ah-rah*). Clear, pure.

Chiaramente (It.) (*ke-ah-rah-men'-teh*). Clearly, distinctly.

Chiarezza (It.) (*ke-ah-ret'-za*), **con.** With clearness.

Chiarina (It.) (*ke-ah-ree'-na*). Clarion.

Chiave (It.) (*ke-ah'-veh*). Key or clef.

Chica (Sp.) (*chee-ka*). Old Spanish dance. The original of Giga, Jigue, and Jig.

Chiesa (It.) (*ke-eh'-sa*). Church. **Concerto da chiesa,** a church concert. **Sonata da chiesa,** a church sonata.

Chime. A set of bells, generally five to ten. To chime; to play a set of bells by striking them with hammers or by swinging their clappers. **Chime Ringing** is to swing the bells themselves.

Chirogymnast, Chiroplast. Obsolete machines for strengthening the fingers of pianists and keeping them in position.

Chitarra (It.) (*kit-tah'-rah*). Guitar.

Choeur (Fr.) (*koor*). Chorus, choir.

Choir. (1) A company of church singers. (2) The part of the church appropriated to the singers. In English churches (Anglican) the choir is divided into two parts, called the decani, or choir on the dean's side, and cantori, or choir on the cantor's side. When chanting, they usually sing antiphonally, joining in the "gloria." In anthems the words decani and cantoris are printed to indicate which side is to sing a given part.

Choir Organ. One of the divisions of the organ, the manual for which is generally the lowest. Was originally called chair organ; called in France *prestant.*

Chor (Ger.) (*kore*). Chorus, choir; a number of instruments of the same kind.

Choragus (Lat.). (1) Leader of a chorus. (2) A musical official at Oxford University, England.

Choral. (1) For a chorus. (2) An old form of psalm-tune.

Choral Service. A service of which singing is the most prominent part.

Chord, Akkord (Ger.), **Accord** (Fr.), **Accord** (It.). A combination of three or more sounds—common or perfect chord, or triad. Consists of any sound with its third and fifth; it is called major when the interval from one (or root) to three contains two whole tones; minor, when it contains a tone and a half; diminished, if there are three whole tones from one to five; augmented, if there are four whole tones from one to five. A chord is inverted when its root is not at the bass; chords with more than three letters are dissonant chords, called chords of the seventh if they contain four letters, chords of ninth if they contain five letters, etc., etc. Chords bear the name of the degree of the scale upon which they are written: First, tonic; second, supertonic; third, mediant; fourth, subdominant; fifth, dominant; sixth, submediant; seventh, leading note or diminished chord.

Chorister. A chorus- or choir-singer; a precentor.

Chorus. (1) A company of singers. (2) The refrain of a song. (3) A composition for a company of singers. (4) The mixture-stops in an organ.

Chromatic, Chromatisch (Ger.), **Chromatique** (Fr.), **Cromatico** (It.). (1) Sounds foreign to the key. (2) A scale, consisting of half-tones. Chromatic chord, one including foreign sounds. Foreign to the key; chromatic interval, one not found in the major scale; chromatic half-tone, changing the pitch without changing the letter, as C, C♯.

Church Modes. The scales derived from the Greek, in which Gregorian music or plain songs are written.

Cimbal. A dulcimer; harpsichord.

Cimbali (It.) (*chim-ba-lee*). Cymbals.

Cimbalo (It.) (*chim'-ba-lo*). See *Cembalo*. Also a tambourine.

Cimbel (Ger.) (*tsim-bel*). A mixture-stop in the organ.

Cink (Ger.) (*tsink*), **Cinq** (Fr.) (*sank*). A small reed-stop in the organ.

Cinque pace (Fr.) (*sank pace*). An old French dance. In old English, sink a pace.

Circular Canon. One which ends a half-tone higher than it begins, consequently will, if repeated often enough, go through all the keys.

Circulus (Lat.). A circle; the old sign for what was called perfect time, three beats in the measure; for imperfect time, two beats in the measure, the circle was broken in half, thus, C. It is from this the sign for common time is derived; it is not as is generally supposed the letter C.

Cis (Ger.) (*tsis*). C sharp.

Cithara (Lat.). An ancient lute.

Citoli. Old name for the dulcimer.

Civetteria (It.) (*chee-vet-tee'-rea*), **con.** With coquetry.

Clairon (Fr.). Clarion.

Clangtint. A term introduced by Tyndall to designate the quality of sounds (translation of Ger. *Klangfarbe*); means much the same thing as the French word *timbre*.

Claque bois (Fr.) (*clack boa*). The xylophone; in German, Strohfiedel; straw fiddle. Italian, Organo di legno. Graduated strips of hard wood laid on supports made of straw, played by striking with small hammers held in the hands.

Clarabella. An eight-foot soft organ-stop.

Clarabel Flute. The same stop when of four-foot tone.

Clarichord. An old variety of the harpsichord.

Clarinet or **Clarionet** (a little clarion). A wind instrument with a beating reed, invented in 1654 by Denner. The compass of the clarinet is from E third space bass to the second C above the treble (the highest octave is rarely used). Clarinets are made in several keys; those used in the orchestra are in C, B♭ and A; the B♭ clarinet sounds a whole tone lower than the written notes, the A clarinet a minor third lower; alto and bass clarinets are also used, the former in F and E♭, the latter an octave below the ordinary clarinet. The clarinet has four well-marked registers: the first, or chalumeau, extends from the lowest note to the octave above; second to B♭ in treble staff; third to C above treble staff; fourth the rest of the compass.

Clarinetto (It.), **Klarinette** (Ger.), **Clarinette** (Fr.). The clarinet.

Clarino (It.) (*clah-ree-no*). Clarion or trumpet; an organ-stop; four-foot reed.

Claviatur or **Klaviatur** (Ger.) (*kla-fee-a-toor'*). Keyboard.

Clavicembalo (It.) (*cla-vee-chem'-ba-lo*). Keyed dulcimer; the harpsichord.

Clavichord. An instrument resembling a square piano. The strings were vibrated by forcing wedge-shaped pieces of brass called tangents against them. By depressing the keys, the tangent acted both as a means of vibrating the string and as a bridge. When the finger was raised, the string was damped by a piece of woolen cloth wrapped round it, between the tangent and the pin-block. The chief interest in this obsolete instrument is the fact that it was the favorite of J. S. Bach.

Claviçon (Fr.) (*cla-vee-soong*) [from Lat. *clavis,* a key]. The harpsichord.

Clavicytherium. A variety of harpsichord.

Clavier or **Klavier** (Ger.) (*klah-feer'*). (1) Keyboard. (2) Used as a name for the pianoforte.

Clavier (Fr.) (*klah-vee-eh*). An organ manual.

Clavierauszug (Ger.) (*klah-feer-ows-tsoog*). A pianoforte score or edition.

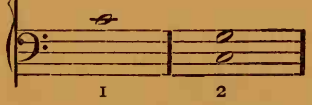
Clef [from Lat. *clavis*, a key]. A sign placed on the staff to indicate the names and pitch of the sounds. Three clefs are used in modern music: (1) The treble or G clef, also called violin clef; this is now always placed on the second line. (2) The C clef:

this clef, when on first line, is called soprano clef; on second line, mezzo-soprano clef; on third line, alto clef, also viola or alto trombone clef; on fourth line, tenor clef; used also for upper notes of violoncello and bassoon. The C clef always signifies middle C; that is, C that lies between the fifth line bass staff and first line treble staff. Bass or F clef, placed on the fourth line, occasionally on the third, when it is called the baritone clef; used for bass voices and all bass instruments.

Cloche (Fr.) (*closh*). A bell.

Clochette (Fr.) (*closhet'*). A small bell.

Close Harmony. When the sounds forming the chords are drawn together as much as possible.



No. 1, close harmony; No. 2, open harmony.

Coda (It.). "Tail." A passage added after the development of a fugue is finished, or after the "form" of a sonata, rondo, or any other composition has been completed, to produce a more satisfactory close.

Codetta (It.). A short coda.

Cogli stromenti (It.) (*col-yee stro-men'-tee*). With the instruments.

Coi (*coee*), **Col, Coll', Colla, Colle, Collo** (It.). With the.

Col arco. With the bow. Used after the direction "pizzicato."

Col basso. *With the bass.*

Col canto. With the melody.

Col legno (It.) (*col-lane-yo*). With the wood; a direction to strike the strings of the violin with the back of the bow.

Colla parte. With the principal part.

Colla voce. With the voice. In score writing, to save the labor of re-writing a part which is to be played by two or more instruments. It is usual to write the part for one instrument, for instance, the violin, and write the words *col violino* on the staff appropriated to the other instrument.

Colophony. Rosin.

Colorato (It.) (*co-lo-rah'-to*). Florid.

Coloratura (It.) (*co-lo-rah-too'-rah*). Florid passages in vocalization.

Come (It.) (*coh-meh*). As; like.

Come prima (It.) (*coh'-meh pree'-mah*). As at first.

Comes (Lat.) (*co-mes*). The answer to the subject, dux of a fugue. *Dux* means leader; *comes,* follower.

Comma. The difference between a major and a minor tone.

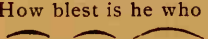
Commodamen'te, Commodet'ta (It.). Quietly; leisurely; without hurry.

Commodo (It.) (*com-mo'-do*). At a convenient rate of motion.

Common Chord. The combination of any sound (called the root) with its major or minor 3d and perfect 5th.

Common Meter, or Ballad Meter. A stanza, consisting of alternate lines of four and three iambuses; as,

How blest is he who ne'er consents



By ill advice to walk.

Common Time. Two beats, or any multiple of two beats, in the measure. The signs $\frac{2}{4}$ C, ₵, $\frac{4}{4}$ ($\frac{2}{2}$, $\frac{2}{1}$, $\frac{4}{8}$ rare) indicate

simple common time; $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{8}$ indicate compound common time, $\frac{6}{4}$ being compounded from two measures of $\frac{3}{4}$; $\frac{6}{8}$ from two measures of $\frac{3}{8}$; and $\frac{12}{8}$ from four measures of $\frac{3}{8}$ time.

Compass. The complete series of sounds that may be produced by a voice or instrument.

Compiacevole (It.) (*com-pea-cheh'-vo-leh*). Agreeable; pleasing; charming.

Complement. The interval which, being added to another, will make an octave. A complementary interval is found by inverting any given interval that is less than an octave.

Composer, Compositista (It.), **Componist or Komponist** (Ger.). One who composes music.

Composition. The sounds that make up the series of a mixture- or other compound organ-stop.

Composition Pedal or Knob. A mechanism worked by the foot or by pressing a button with the finger, which throws on or off certain combinations of stops in the organ.

Compound Intervals. Intervals greater than the octave.

Compound Times. Those formed by adding together several measures of simple time. $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{4}$, $\frac{12}{8}$ are compound common, having an even number of beats; $\frac{9}{4}$, $\frac{9}{8}$ are compound triple, having an odd number of beats.

Con (It.). With.

Concert. Any musical performance other than dramatic.

Concertante (It.) (*con-cher-tan'-teh*). A composition in which two or more parts are of equal importance.

Concerted Music. Music for several voices or instruments, or for voices and instruments combined.

Concertina. A small free-reed instrument somewhat like the accordion, but far superior.

Concertmeister (Ger.). Concert master; the leader or conductor of the orchestra.

Concerto (It.) (*con-cher'-to*), **Conzert** (Ger.), **Concert** (Fr.) (*con-sehr*). A composition designed to display the capabilities of one instrument accompanied by others.

Concert spirituel (Fr.) (*con-sehr spiri-too-el*). An association in Paris for the performance of sacred music, vocal and instrumental, founded 1725.

Concertstück (Ger.) (*steck*). Concert piece; concerto.

Concitato (It.) (*con-chee-tah'-to*). Agitated.

Concord. Agreeing. Literally, chording with.

Concordant. (1) Agreeing with. (2, Fr.) The baritone voice.

Conductor. The director or leader of a chorus or orchestra.

Cone Gamba. An organ-stop with bell-shaped top.

Conjunct (Lat., *con-junctus*). Joined together. Adjacent sounds in the scale.

Conjunct Motion. Moving by steps.

Consecutive. Two or more of the same intervals in succession.

Consecutive Fifths. Two voices or parts moving together a fifth apart.

Consecutive Octaves. Two voices or parts moving together an octave apart. Consecutive fifths and octaves are forbidden by the laws of composition, but the prohibition is frequently disregarded by the best writers.

Consequent. The answer to a fugue subject; comes.

Consolante (It.) (*con-so-lan'-teh*). Soothing.

Consonance. Literally, sounding together. Those intervals that enter into the composition of the common chord and its inversions, viz., major and minor 3d and 6th, perfect 4th and 5th, and octave. The major and minor 3d and 6th are called imperfect consonances, being equally consonant, whether major or minor. The perfect 4th, 5th, and 8th are called perfect because any alteration of them produces a dissonance; *i.e.,* an interval that requires resolution. N. B.—This definition of consonance applies only to the modern tempered scale.

Con sordini (It.) (*sor-dee'-nee*). With the mute. (1) In piano music, with soft pedal. (2) Instruments of the violin family: a direction to fasten on the bridge a small implement of wood or metal which has the effect of deadening the tone. (3) Brass instruments: a direction to place a cone-shaped piece of wood covered with leather in the bell, which has the same effect.

Consort. A chest of viols.

Contra (It.). Against (it); in compound words, means an octave below, as contra-bass, contra-fagotto.

Contra danza (It.). Country dance.

Contralto (It.). The lowest female voice, usually called alto.

Contraposaune. A 16- or 32-foot reed-organ stop.

Contrapuntal. Belonging to counterpoint.

Contrapuntist. One skilled in counterpoint, or who writes on the subject of counterpoint.

Contratenor. The highest male voice.

Contra violone (It.) (*vee-o-lo'-neh*), **Contra basse** (Fr.). Double bass.

Countertenor. The developed falsetto. See *Alto.*

Convict of Music. An institution for musical instruction. [Lat., *convictus,* an associate, from *convivere,* to live together.]

Cor (Fr.). A horn.

Cor Anglais (*ong-lay*). English horn; a variety of the hautboy, sounding a fifth lower.

Corale (It.) (*co-rah'-leh*). A choral.

Coranto (It.), **Courante** (Fr.). An old dance in triple time, used as a movement in the suite.

Corda (It.) String. **Una corda, Due corde, Tre corde** or **Tutte corde,** one string, two strings, three strings, all the strings, are directions for the use of the pedal in Grand *p. f.* that shifts the action so as to strike one, two, or all of the strings allotted to each key.

Cornamusa (It.) (*corna-moo-sa*), **Cornemuse** (Fr.) (*corn-moos*). Bagpipe.

Cornet, Cornetto (It.), **Zinke** (Ger.). (1) Originally a coarse-toned instrument of the hautboy family. (2) A compound stop in the organ. (3) **Cornet-à-pistons,** a brass instrument of the trumpet family. (4) Echo cornet, a compound organ-stop with small scale pipes, usually in the swell.

Corno (It.). Horn; the French horn, or Waldhorn (Ger.). The horn of the orchestra.

Corno alto. High horn. **Corno basso,** low horn.

Corno di bassetto. Basset horn.

Corno di caccia. Hunting horn.

Corno Inglese. Cor Anglais.

Cornopean. Same as *Cornet* (brass); a reed-stop on the organ, 8-foot tone.

Coro (It.). Chorus.

Corona (It.). "Crown"; a pause.

Corrente (It.) (*cor-ren'-teh*). Coranto.

Cotillion (Fr., Cotillon, *co-tee-yon'*). A dance with numerous figures, originally rather lively, now much the same as the Quadrille.

Couched Harp. The spinet.

Count. The beats in the measure are called counts, from the practice of counting the time.

Counterpoint [from Latin *contra-punctus,* against the point]. Notes were originally called points, hence when another set of points were added above or below the points of the theme, they were called counterpoints. In modern use counterpoint may be defined as the art of making two or more parts move together with such freedom that they seem to be independent, each one with a design of its own.

Counter-subject. A theme employed in conjunction with the principal theme in a fugue.

Coup d'archet (Fr.) (*coo d'ar-shay*). A stroke of the bow.

Coupler. A mechanism in the organ, by means of which the keys of two manuals are joined so that the depression of the keys of one causes the depression of the corresponding keys of the other. **Pedal Coupler** joins pedal keys to one of the manuals. **Octave Coupler** causes the octave above or below each key struck to sound either on the same or on another manual.

Couplet (Fr.) (*coo-play*). Stanza; ballad.

Couplet (Eng). A pair of rhyming lines. Two notes played in the time of three of the same denomination.

Cracovienne (Fr.). Polacca.

Cremona. (1) A town in Italy celebrated for its violin makers. (2) A violin made in Cremona. (3) A soft 8-ft. reed-organ stop (corrupted from *Krummhorn*).

Crescendo (It.) (*cray-shen-do*). Abbreviation, *cres.*, sign: to increase in loudness [from It. *crescere,* to increase].

Crescendozug (Ger., hybrid of It. and Ger.). The swell box of the organ.

Croche (Fr.) (*crosh*). An eighth-note.

Crotchet. A quarter-note.

Crowd, Crouth, Crood, Crooth. An ancient string instrument played with a bow. Of celtic origin.

Crush Note. Appoggiatura.

Cue. The last note of one voice or instrument, written in the part of another as a guide to come in.

Cuivre (Fr.). Brass. **Faire cuivrer** (*fare koo-e-vreh*), a direction to produce a rattling, metallic note on the horn by inserting the hand part way in the bell.

Cuvette (Fr.) (*koo-vet'*). The pedal of a harp.

Cyclical Forms. Forms of composition in which one or more themes return in prescribed order, as sonata, rondo, etc.

Cymbals (*Becken*, Ger., *Piatti*, It.). (1) Discs of metal clashed together or struck with drumsticks, used in the orchestra and in military music. (2) A shrill compound stop in the organ.

Czakan (*cha-kan*). A cane flute.

Czardas (*char-dash*). A Hungarian dance with sudden alterations of tempo.

Czimbel (*chim-bel*). A dulcimer strung with wire strings; a national instrument in Hungary.

Czimken (*chim-ken*). A Polish dance.

D

D. Second letter in the natural scale; the third string of the violin; second string of viola or cello; abbreviation of Da or Dal; from D. C., da capo, D. S., dal segno.

Da (It.). From.

Da ballo (It.). In dance style.

Da camera (It.). Chamber music.

Da capella (It.). Church music.

Da capo (It.). From the beginning; abbreviated D. C.

Da capo al fine. From the beginning to the word **fine** (*fee-neh*), the end, or a double bar with 𝄐 over it.

Da capo al segno (It.) (*sehn-yo*). From beginning to the sign 𝄋.

D. C. al 𝄋 e poi la coda. From the beginning to the sign, then the coda.

D. C. senza repetitione (*reh-peh-tee-shee-o-neh*) means the same as above.

D. C. senza replica (It.) (*sehntza reh'-plee-cah*). From the beginning without repeating the parts.

Daina or **Dainos.** A Lithuanian love-song.

Damper. A mechanism in the piano to stop the vibration of the strings when the finger is raised from the key.

Damper Pedal. The miscalled loud pedal, a mechanism controlled by the foot for raising all the dampers at once from the strings.

Danse. A piece of music meant to accompany rhythmical movements of the body.

Darabookka. An Arabian drum.

Dash. (1) A line drawn through a figure (6) in figured bass signifies the note must be raised chromatically. (2) A short stroke over a note, signifying it is to be played staccato.

Daumen (Ger.) (*dow-men*). The thumb.

D dur (Ger.). D major.

Début (Fr.) (*deh-boo*). A first appearance.

Decani (Lat.). (1) The dean's side in a cathedral. (2) That part of a choir that occupies the dean's side.

Deceptive Cadence. One in which the dominant chord is not followed by the tonic.

Decima (Lat.). An organ-stop pitched an octave above the tierce.

Deciso (It.) (*deh-chee'-so*). Decided; energetically.

Declamando (It.) (*deh-cla-man'-do*). In declamatory style.

Declamation. The correct enunciation of the words in singing, and their rhetorical accent.

Decres. Abbreviation of **Decrescendo** (It.) (*deh-creh-shen'-do*). To decrease in volume of sound. Sign:

Decuplet. A group of ten notes played in the time of eight of the same denomination.

Defective. The diminished 5th is sometimes so called.

Degree. From one letter to the next, a degree may be a half-tone, minor second; whole tone, major second; tone and a half, augmented second.

Del, Della, Delli, Dello (It.). Of the.

Deliberatamente (It.). Deliberately.

Deliberato (It.) (*deh-lee-beh-rah'-to*), **con.** With deliberation.

Delicatamente (It.). Delicately; gently.

Delicatezza (It.) (*deh-lee-cah-tetza*), **con.** With delicacy.

Delicatissimo (It.). Exceedingly delicate.

Delicato (It.) (*deh-lee-cah-to*). Delicate.

Délie (Fr.) (*deh-lee-a*). The reverse of legato. Literally, not tied.

Delirio (It.) (*deh-lee-reeo*), **con.** With frenzy.

Demi-baton (Fr.) (*deh-mee-bah-tong*). A rest of two measures.

Demi-croche (Fr.) (*crosh*). A sixteenth-note.

Demi-jeu (Fr.) (*zheu*). Half play; a direction in organ-playing to use half the power of the instrument.

Demi-pause (Fr.). A half-rest.

Demi-semi-quaver. Thirty-second note.

Demi-soupir (Fr.) (*soo-peer*). Eighth-rest.

Derivative. Any chord of which the root is not at the bass, an inverted chord.

Des (Ger.). D flat.

Descant or **Discant.** (1) The earliest attempts at adding other parts to a cantus were called descant. (2) The highest part (soprano) in vocal music.

Des dur (Ger.) D♭ major.

Desiderio (It.) (*deh-see-dee'-rio*). Longing.

Des moll (Ger.). D♭ minor.

Dessus (Fr.) (*des-soo*). The soprano part in vocal music.

Destinto (It.) (*deh-stin-to*). Distinct.

Desto (It.). Sprightly; briskly.

Destra (It.). Right. **Mano destra,** the right hand. **Mano sinistra,** the left hand. **Colla destra,** with the right. A direction in piano music.

Détaché (Fr.) (*deh-tash-eh*). Detached; staccato.

Determinato (It.). Resolutely; with determination.

Detto (It.). The same. **Il detto voce,** the same voice.

Development. [In German, *Durchführung.*] (1) The technical name of that part of a sonata form which precedes the return of the principal theme. In the development both the themes are used in fragments mixed with new matter, the object being to present the musical thought in every possible aspect. (2) The working out of a fugue.

Devoto (It.). Devout.

Devozione (It.) (*deh-vot-see-o'-neh*), **con.** With devotion.

Di (It.) (*dee*). By, with, of, for. **Di bravura,** with bravura. Literally, with bravery.

Diana (It.), **Diane** (Fr.). A morning serenade; aubade.

Diapason (Gr.). (1) An octave. (2) An organ-stop of 8-foot pitch, open or closed (stopped). (3) The standard pitch, A = 435 vibrations per second, not yet universally adopted.

Diatonic. (1) The major and minor scales. Strictly speaking, the modern harmonic minor is not purely diatonic, owing to the presence of the augmented 2d between 6 and 7. (2) Diatonic chords, melody, progressive modulation, are those in which no note foreign to the scale in which they are written appears. [From Gr. *dia-teino,* to stretch; referring to the string of the canon or monochord.]

Di colto (It.). Suddenly.

Diecetto (It.) (*dee-chetto*). A composition for ten instruments.

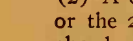
Dièse (Fr.) (*dee-ehs*). A sharp.

Difficile (It.) (*dif-fee'-chee-leh*), **Difficile** (Fr.) (*dif-fi-seel*). Difficult.

Di gala (It.). Merrily.

Diluendo (It.) [*diluere,* to dilute]. Wasting away; decrescendo.

Diminished. (1) Intervals less than minor or perfect. (2) A chord with diminished 5th, as on the 7th of the scale or the 2d of the minor scale. (3) Diminished 7th chord, a chord composed of three superimposed minor thirds, as



Diminuendo (It.). Same as *Decrescendo.*

Diminution. In canon and fugue, when the answer (comes) is given in notes of half (or less) the value of those in the subject (dux).

Di molto (It.). Very much. **Allegro di molto,** very fast.

Direct. (1) A sign placed at the end of a staff to indicate what is the first note on the next page. (2) In MS. music it indicates that the measure is completed on the next line.

Direct Motion. Both (or all) parts ascending or descending together.

Dis (Ger.). D sharp.

Discant. See *Descant.*

Discord. Cacophony; noise. Used incorrectly for dissonance. Dissonance is musical, but discord never is.

Disinvolto (It.). Free; naturally; easily.

Disjunct Motion. Moving by skips.

Dis moll (Ger.). D♯ minor.

Disperato (It.), **Con disperazione** (*dis-peh-ratz-eo'-neh*). Despairingly; with desperation.

Dispersed Harmony. When the members of the chords are separated widely.

Disposition. (1) Of a chord, the order in which its members are arranged. (2) Of a score, the order in which the instruments are arranged on the page. (3) Of an orchestra, the positions assigned to the different instruments.

Dissonance. An interval, one or both of whose members must move in a certain way to satisfy the ear. All augmented and diminished intervals, seconds, sevenths, and ninths, are dissonances.

Ditty. A short, simple air, originally with words that contained a moral.

Divertimento (It.) (*dee-ver-tee-men'-to*), **Divertissement** (Fr.) (*dee-vehr-tiss-mong*). (1) A pleasing, light entertainment. (2) A composition or arrangement for the piano; this is the most usual meaning. (3) A suite or set with a number of movements for instruments, called also a serenata.

Divisi (It.). Divided; a direction that the string instruments must divide into two masses or more, as may be indicated by the composer.

Divisions. An old name for elaborate variations.

Divoto (It.). See *Devoto.*

D moll (Ger.). D minor.

Do. (1) The first note in the natural scale in Italy; this syllable was substituted for *ut,* the first of the Guidonian syllables; *ut* is still retained in France. (2) In the "movable do" system of singing, the keynote of every scale is called *do.*

Dodecuplet. A group of twelve notes played in the time of eight of the same denomination.

Doigter (Fr.) (*doy-teh*). See *Fingering.*

Dolcan, Dulciana. Soft eight-foot open organ-stop.

Dolce. A stop of same character as dulciana, but softer.

Dolce (It.) (*dol-cheh*). Sweet.

Dolcemente, con dolcezza (It.) (*dol-chet-zah*). With sweetness.

Dolciano, Dolcino (It.), **Dulcan** (Ger.). Dulciana stop.

Dolcissimo (It.) (*dole-chis-see-mo*). As sweet as possible.

Dolente (It.). Afflicted.

Dolentimente (It.). Mournfully; afflictedly.

Dolzflöte (Ger.) (*dolts-fla-teh*). (1) The old German flute with six holes and one key. (2) A soft eight-foot organ-stop.

Domchor (Ger.) (*dome-kor*). Cathedral choir.

Dominant. (1) The fifth note in the scale. (2) The reciting note in Gregorian chants.

Dominant Chord. The major triad on the fifth of the major or minor scale.

Dominant Key. The usual key in which the second theme of a sonata or rondo in major mode is written.

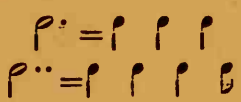
Dominant Seventh. The seventh over the root added to the dominant chord.

Dopo (It.). After.

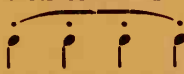
Doppio (It.) (*dop'-pee-o*). Double, as *doppio movemento,* double movement, *i. e.,* twice as fast.

Dorian. A Greek or ecclesiastical mode, D to D.

Dot. (1) A dot after a note or rest increases its duration one-half; a second dot increases the duration one-half of the first dot



(2) A dot over a note signifies that it is to be played or sung staccato. (3) Dots combined with slur



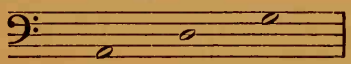
in music for bow instruments signify the notes are to be played with one motion of the bow with a slight stop after each note; in piano music, to raise the arm with stiff wrist after each note or chord and let it fall lightly from the elbow on the next. (4) Dots over a note thus signify that the note is to be repeated by subdivision into as many notes as there are dots.

Double. (1) An old name for *variation.* (2) An octave below the standard pitch, as double bass, double diapason, double bassoon.

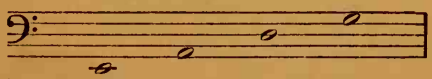
Double (Fr.) (*doobl*). A variation on a minuet; in Italian, *alternativo.*

Double Bar. Two single bars placed close together signifying: (1) The end of a part or piece. (2) A change of key or of time signature. (3) In hymn-tunes the end of a line.

Double Bass. The violone [It., *vee-o-lo-neh,* Fr., *contra-basse*]. The largest of the violin family. Two kinds are in use, one with three strings tuned:



one with four strings tuned:



The pitch is an octave below the written notes.

Double Bassoon. A bassoon of 16-foot pitch.

Double Bourdon. An organ-stop of 32-foot tone.

Double Chant. See *Chant.*

Double Counterpoint. A counterpoint so contrived that it may be placed either above or below the theme, without producing any forbidden intervals. A double counterpoint is said to be at the octave when, if written above the theme, it may be moved down an octave; at the 10th, if it may be moved down a tenth; at the 12th, if it may be moved down a twelfth. Double counterpoint may also be at the 9th and 11th, but the former are much more used.

Double Croche (Fr.) (*doobl crosh*). A sixteenth-note.

Double Diapason. An organ-stop of 16-foot tone.

Double Drum. A drum struck at both ends.

Double Flat, 𝄫, depresses a letter a whole tone.

Double Main (*mang*). Octave-coupler in the organ.

Double Sharp, 𝄪, raises a letter a whole tone.

Double Stop. In violin music, playing simultaneously on two strings.

Double Tonguing. Playing repeated staccato notes on the flute, cornet, etc., by a movement of the point of the tongue against the roof of the mouth.

Double Touche (*toosh*). A contrivance for regulating the depth of the descent of the keys of the harmonium.

Doublette (Fr.) (*doo-blet*). A two-foot organ-stop, the 15th, or a compound stop of two ranks.

Doucement (Fr.) (*doos-mong*). Sweetly, softly.

Doux (Fr.) (*doo*). Sweet, soft.

Down Beat. The first beat in the measure; the principal accent in the measure.

Down Bow. In instruments of the violin family, the motion of the bow from the nut to the point. The sign is ⊓ or ∧. In French the word *tirez* (*tee-reh*), draw.

Doxology [from Greek *doxa,* praise; *lego,* to proclaim]. A short ascription of praise to the Trinity, metrical or otherwise.

Drammatico (It.), **Drammaticamente** (It.). Dramatic; in dramatic style.

Drängend (Ger.) (*drayn'-gent*). Hurrying; accelerating.

Dritta (It.). The right hand.

Droit or **Droite** (Fr.) (*droa*). Right hand.

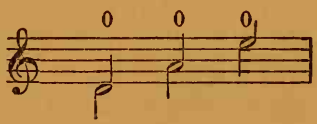
Drone. The pipe that sounds one note continuously in the bagpipe.

Drum. An instrument of percussion, the body hollow, made of wood or metal, one or both ends being covered with vellum or parchment drawn tight by braces. Three kinds of drum are used in modern music: (1) The kettle drum; this is the only one that may be tuned to definite pitch; a pair are generally used in the orchestra, tuned usually to the 1st and 5th of the key. (2) The snare drum or side drum, with parchment at both ends; that at one end is crossed by several thick gut-strings that rattle when the drum is struck on the other end by the pair of drumsticks. (3) The long drum, double drum, *grosse caisse,* used chiefly in military music; struck on both ends.

Drum Slade. A drummer.

Due (It.) (*doo-eh*). Two. **A due,** by two; that is, divide, when marked over a string part in the orchestra; but when over a wind instrument part it means that both of the pair are to play the notes.

Due corde (It.). Two strings. In violin music, means that the note is to be played on the open string and as a stopped note simultaneously. The only notes that may be so played on the violin are:



sometimes signified by writing them as above.

Duet, Duo (Fr.), **Duetto** (It.). A composition for two voices or instruments or for two performers on the piano or organ.

Duettino (It.) (*doo-et-tee'-no*). A little duet.

Dulciana. A soft, open, 8-foot organ-stop; flue pipes; in some foreign organs, a soft reed-stop.

Dulcimer. (1) An instrument consisting of an oblong or square box strung with wire strings, struck by small hammers held in the hands of the performer. (2) A small toy

instrument, in which strips of glass or metal are used instead of wire strings, played in the same way.

Duolo (It.) (*doo-o'-lo*), **con doloroso** (It.), **con dolore** (It.) (*do-lo'-reh*). Plaintively; mournfully.

Duple. Double. **Duple Time,** two beats in the measure.

Dur (Ger.) (*duhr*). Literally, hard; major.

Dur (Fr.). Hard; coarse; rough.

Duramente (It.) (*doo-ra-men'-teh*). Roughly.

Durchführung (Ger.) (*doorch'-fee-roonk*). The working out; development of a sonata or fugue. See *Development.*

Durchkomponirt (Ger.) (*doorch'-kom-po-neert*). Composed through. Applied to a song that has a separate setting for each stanza.

Durezza (It.) (*doo-retz-a*), **con.** With sternness.

Dur-moll Tonart (Ger.). Major-minor scale or mode; a diatonic scale with major 3d and minor 6th.

Duro (It.), **Durante** (It.). Harshly.

Düster (Ger.) (*dees-tehr*). Gloomy; mournful; sad.

Dux (Lat.). Leader; the theme of a fugue.

E

E. (1) The third of the natural major scale, fifth of the natural minor. (2) The first or highest string (chanterelle) of the violin. (3) The fourth or lowest string of the double bass.

E. (It.) (*eh*). And; when the word that follows begins with a vowel, **ed** (ehd).

Ebollimento or **Ebollizione** (It.) (*eh-bol-litz-ee-o'-neh*). Boiling over; sudden expression of passion.

Ecclesiastical Modes. The scales called also Ambrosian and Gregorian, in which plain song and plain chant are written. They differ from the modern diatonic in the position of the half-tones; their position depends upon the initial note of the scale.

Échelle (Fr.) (*eh-shel*). A scale.

Echo Organ. A set of pipes in old organs enclosed in a box.

Éclat (Fr.) (*eh-claw*). Fire; spirit.

Éclogue or **Eglogue** (Fr.) [from Greek εκλεγο to select]. A pastoral; a poem in which shepherds and shepherdesses are the actors.

École (Fr.) (*eh-cole*). A school or style of music.

Écossais (Fr.) (*ek-cos-seh*) or **Écossaise** (*ek-cos-saze*) (1) In the Scotch style. (2) A lively dance.

Eguale (It.) (*eh-gwah-leh*). Equal; steady.

Egualmente. Equally; steadily.

Einfach (Ger.). Simple. **Einfachheit,** simplicity in construction.

Einfalt (Ger.). Simplicity in manner. **Mit Einfalt,** in a simple, natural manner.

Einleitung (Ger.) (*ein-lei-toonk*). Leading in; introductory.

Einschlafen (Ger.). Diminish in power and movement.

Eis (Ger.) (*eh-is*). E sharp.

Eisteddfod (Welsh) (*ice-steth'-fod*). In modern usage a musical contest for prizes.

Eleganza (It.) (*eh-lee-gantza*), **con.** With grace.

Elegy. A mournful poem commemorating the dead.

Elevato (It.) (*eh-leh-vah'-to*). Elevated; exalted.

Eligiac. In the style of an elegy.

Embellishment. The ornaments of melody, as trill, turn, mordent, etc.

Embouchure (Fr.) (*om-boo-shoor*). (1) The mouth-piece of a wind instrument. (2) The position and management of the mouth and lips of the player.

E moll (Ger.). E minor.

Empater les sons (Fr.) (*om-pahteh leh song*). Literally, to strike the sounds together; to sing extremely legato.

Empfindung (Ger.) (*emp-fin-doonk*). Emotion; passion.

Emporté (Fr.) (*om-por-teh*), **Empressé** (Fr.) (om-pres-*sek*). Hurried; eager; passionate.

Encore (Fr.) (*ong-core*), **Ancora** (It.). Again; a demand for the re-appearance of a performer; the piece sung or played on the re-appearance of the performer.

Energia (It.) (*eh-nur-jea*), **con.** With energy.

Energico, Energicamente, Energisch (Ger.). Energetic; forcibly.

Enfatico (It.) (*en-fa'-tee-ko*). Emphatic; decided.

Enfasi (It.) (*en-fah'-see*), **con.** With emphasis.

Engelstimme (Ger.). Angel voice; a soft organ-stop; vox angelica.

Enharmonic. In modern music, a change of the letter without changing the pitch, as, C♯, D♭.

Enharmonic Modulation. A modulation in which the above change takes place, as,

Ensemble (Fr.) (*ong-sombl*). Together. (1) The union of all the performers. (2) The effect produced by this union. (3) The manner in which a composition for many performers is "put together."

Entr'acte (Fr.) (*on-trakt*). Between the acts; music performed between the acts of a drama.

Entrata (It.), **Entrée** (Fr.). Entry; introduction, prelude; the first movement of a serenata.

Entschlossen (Ger.) (*ent-shlos-sen*). Resolute; resolutely.

Entusiasmo (It.) (*ehn-too'-see-as-mo*), **con.** With enthusiasm.

Eolian or **Æolian.** (1) One of the Greek and ecclesiastical scales. (2) A species of harp played on by the wind.

Epicède (Fr.), **Epicedio** (It.) (*ep-ee-cheh'-dee-o*). A funeral dirge.

Epinette (Fr.). A spinet.

Episode. The parts of a fugue that intervene between the repetitions of the main theme.

Epithalamium. A wedding song.

E poi (It.). And then; after.

Equabile (It.) (*eh-qua-bee-leh*). Equal; steady

Equabilmente. Equally; steadily.

Equal Voices. A composition is said to be for equal voices when written for men's only or women's only. When male and female voices are combined the music is said to be for mixed voices.

Equisono (It.). Equal sounding; unison.

Equivocal Chords. Dissonant chords that are common to two or more keys, or that may be enharmonically substituted for each other, as the diminished 5th chord, diminished 7th chord, and augmented 6th chord.

Ergriffen (Ger.). Affected; moved.

Ergriffenheit. Emotion.

Erhaben (Ger.). Lofty; sublime.

Erhabenheit. Sublimity.

Ermattet (Ger.). Exhausted.

Ernst (Ger.). Earnest; serious.

Eroica (It.) (*eh-ro'-ee-ka*). Heroic.

Erotic. Amatory. [Gr. *Eros,* Cupid.]

Ersterbend (Ger.). Dying away; morendo.

Es (Ger.). E flat.

Es dur (Ger.). E flat major.

Es-es (Ger.). E double flat.

Es moll (Ger.). E flat minor.

Espagnuolo (It.) (*ehs-pan-yu-olo*). In Spanish style.

Espirando (It.). Dying away.

Espressione (It.) (*ehs-pres-see-o-neh*), **con.** With expression.

Espressivo (It.). Expressive.

Essential Dissonances. Those that are added to the dominant chord. Auxiliary notes of all kinds are non-essential dissonances.

Essential Harmony. The harmony independent of all melodic ornaments, etc.

Estinguendo (It.) (*es-tin-guen-do*). As soft as possible.

Estinto (It.). Dying away; extinguishing.

Estravaganza (It.) (*es-trah-vah-gantza*). A fanciful composition; a burlesque.

Étoffé (Fr.). Full; sonorous.

Étouffée (Fr.). Stifled; damped.

Étude (Fr.) (*eh-tood*). A study, lesson.

Etwas (Ger.) (*et-vos*). Somewhat; as, **etwas langsam,** somewhat slow.

Euphonium. A large brass instrument of the saxhorn family, used in military bands; a free reed-stop in the organ, sixteen-foot pitch.

Euphony [Gr., *eu,* good; *phone,* sound]. Well-sounding; agreeable.

Exercise. (1) A study designed to overcome some special difficulty or strengthen special muscles. (2) A lesson in harmony, counterpoint, or composition. (3) A composition written as a thesis for the obtaining of a degree.

Exposition. The giving out of the subject and answer by all the voices in turn at the opening of a fugue.

Expression. The performance of music in such a manner as to bring out all its emotional and intellectual content. Intelligent, appreciative performance.

Expression (Fr.). The name of a harmonium stop.

Extempore (Lat.) (*ex-tem'-po-reh*). The gift of playing music composed as it is played.

Extemporize. To play unpremeditated music.

Extended Harmony. Reverse of close harmony, *q. v.*

Extension. (1) Violin playing, to reach with the fourth or first finger beyond the "position" in which the hand may be. (2) In piano music, spreading the hand beyond the "five-finger" position.

Extraneous Modulation. A modulation to a distant or non-related key.

Extreme. The outside parts, as bass and soprano.

Extreme. Used by many writers on harmony in the sense of augmented; as, extreme 2d or 5th or 6th.

F

F. The fourth or subdominant of the natural major or minor scale.

Fa. The fourth of the syllables adopted by Guido, called the Aretinian syllables. In "Movable Do" system the fourth of any scale.

Fa bemol (Fr.). F flat.

Fa burden, Falso bordone (It.), **Faux bourdon** (Fr.). (1) An ancient species of harmonization, consisting of thirds or sixths added to the cantus. (2) A drone bass like a bagpipe.

Facile (Fr.) (*fa-seel*), **Facile** (It.) (*fah-chee-leh*). Easy.

Facilment (Fr.) (*fa-seel-mong*), **Facilmente** (It.) (*fa-cheel-men-teh*). Easily; fluently.

Facilité (Fr.). Made easy; an easy version of a difficult passage.

Facture (Fr.) (*fak-toor*), **Fattura** (It.) (*fat-too-rah*). Literally, the making. The construction of a piece of music; the scale of organ-pipes.

Fa dièse (Fr.) (*dee-ehs*). F sharp.

Fagotto (It.), **Fagott** (Ger.). Bassoon (so called from its resemblance to a fagot or bundle of sticks). A double-reed instrument of great utility in the orchestra. Compass, three octaves (and over) from B♭ below the bass staff.

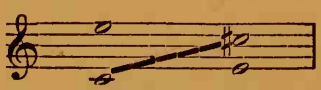
Fagottone (It.) (*fag-got-to'-neh*). Double bassoon.

Faible (Fr.) (*faybl*). Weak. **Temps faible,** weak beat.

False Cadence. A deceptive cadence.

False Fifth. A name for the diminished fifth.

False Relation. When a note sounded by one voice is given in the next chord, altered by ♯, ♭, or ♮, by another voice, thus:



Falsetto (It.). The highest register of the voice.

Fandango (Sp.). A rapid dance in triple time.

Fanfare (Fr.), **Fanfara** (It.). A brilliant trumpet call or flourish; a brass band.

Fantasia (It.), **Fantasie** (Ger.), **Fantaisie** (Fr.). A composition that is not in any of the regular forms; often used of pianoforte arrangements of themes from operas.

Fantasia, Free. The name sometimes given to that part of a sonata that comes after the double bar; the Durchführung or development.

Fantasiren (Ger.) (*fan-ta-see-ren*). To improvise.

Fantastico (It.), **Fantastique** (Fr.). Fantastic; grotesque.

Farandola (It.), **Farandole** or **Farandoule** (Fr.). A rapid dance in $\frac{6}{8}$ time, Southern France and Italy.

Fascia (It.) (*fashiah*). A tie. ⁀

F Clef. See *Clef.*

F dur (Ger.). F major.

Feierlich (Ger.). Festal; pompously; grandly; solemnly.

Feld (Ger.). Field; open air.

Feldmusik. Military music.

Feldton. The key of E♭, often used for military band music.

Fermata (It.) [from *fermare,* to stay]. A pause. 𝄐 A cessation of accompaniment and time, while a soloist executes a cadenza.

Fermato, Fermamente (It.). Firmly; decidedly.

Feroce (It.) (*feh-ro'-cheh*). Wild; fierce.

Ferocita (It.) (*feh-ro'-chee-tah*), con. With ferocity.

Fertig (Ger.). Quick; ready; nimble.

Fertigkeit. Dexterity; technical skill.

Fervente (It.) (*fer-ven'-teh*). Fervent; vehement.

Fes (Ger.). F flat.

Fest (Ger.). Festival.

Fest (Ger.). Fast; fixed.

Fester Gesang. Canto firmo.

Festgesang. Festival song.

Festivo (It.) (*fes-tee'-vo*). Festive; solemn.

Festivamen'te (It.). Festively; solemnly.

Festivita (It.) (*fes-tee'-vee-ta*), con. With joyfulness.

Festo'so (It.). Gay; joyful.

Feuer (Ger.) (*foy-ehr*). Fire.

Feuerig (Ger.). Fiery.

F-holes. The openings in the belly of instruments of the violin family; so called from their shape, *f.*

Fiacco (It.) (*fee-ak'-ko*). Weak; faint.

Fiasco (It.). A failure; breakdown. Literally, "a flask."

Fiato (It.). Breath.

Fiddle. This word and "violin" both come from the same root—the Low Latin word *vitula.*

Fidicen (Lat.). A harp or lute player. [From Lat. *fides,* a string, and *cano,* to sing.]

Fidicinal. A general term for string instruments.

Fiedel (Ger.). Fiddle.

Fieramente (It.). Proudly; fiercely.

Fiero (It.) (*fee-eh-ro*), **Fier** (Fr.) (*fee-eh*), proud; fierce.

Fife, Fifre (Fr.), **Piffero** (It.), **Querpfeife** (Ger.) (*kvehr-pfei-feh*). A small flute without keys, an octave higher than the flute, used in conjunction with drums for military purposes.

Fifteenth. An organ-stop of 2-foot pitch; open; metal.

Fifth. (1) An interval which includes five letters. (2) The dominant of the key.

Figure. (1) A form of accompaniment maintained without change. (2) A repeated melodic phrase. (3) Sequence.

Figured Bass, Basso figurato (It.), **Basse chiffre** (Fr.). A bass with figures over it (or under it) to indicate the chord each note is to bear. Invented as a species of musical shorthand it has been retained as a means of teaching harmony, although its warmest advocates admit its inadequacy to the indication of modern harmony.

Filar la voce (It.) (*feelar-la-vocheh*), **Filer la voix** (Fr.) (*fee-leh-la-voa*). To sustain a sound with even tone. Literally, to spin like a thread.

Fin (Fr.) (*fang*), **Fine** (It.) (*fee-neh*). End.

Finale (It.) (*fee-nah-leh*). Final. The last movement of a sonata or symphony or of the act of an opera.

Fingerboard. The upper side of the neck of string instruments, generally a thin strip of ebony against which the strings are pressed by the fingers of the left hand.

Fingering. The art of using the fingers systematically when playing an instrument; the marks or figures that indicate what fingers are to be used.

Fingersetzung (Ger.). Fingering.

Finto (It.). A feint; applied to a deceptive cadence.

Fioretto (It.) (*fee-o-ret-to*). An ornament.

Fiorito (It.) (*fee-o-ree-to*). Florid.

Fiorituri (It.) (*fee-o-ree-too-ree*). Embellishments; **florid** passages.

Fis (Ger.). F sharp. **Fisfis** or **Fisis,** F double sharp.

Fis dur. F sharp major.

Fis moll. F sharp minor.

Fixed Do. *Do* used as the name of C; movable *do* is *do* used as the keynote of any scale.

Flageolet. A small pipe blown at the end; an organ-stop of 2-foot pitch.

Flageolet Tones. The harmonic sounds produced by touching lightly the strings of violin, etc.

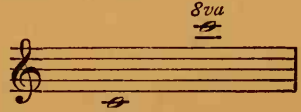
Flat. The sign of depression (♭) lowers the letter a half-tone.

Flautando, flautato (It.). Flute-like; in violin playing, a direction to produce flageolet tones.

Flautino (It.) (*flau-tee-no*). A small flute; a piccolo.

Flue Stops. Organ stops, the pipes of which are constructed on the same principle as the whistle or flageolet.

Flute, Flauto (It.) (*flau-to*), **Flöte** (Ger.) (*flateh*). (1) One of the most important of orchestral instruments; a cylindrical tube blown at a hole in the side called the embouchure. The modern flute, constructed on the Boehm system, is very much superior to the older instrument in both tone and tune. Its compass is from



(2) An organ-stop of 8 or 4-foot pitch; in French organs a general name for flue stops. There are many varieties of the flute, the major part of which are now either obsolete or used as names for organ-stops, as flauto traverso, transvere or German flute; flute d'amour, a soft-toned organ-stop; flute harmonique, an overblown flute, the pipe of which is twice the length necessary to produce the sound it is made to give.

F moll. F minor.

Foco (It.). Fire. **Con foco** or **fuoco,** with fire.

Focoso. Fiery; ardently.

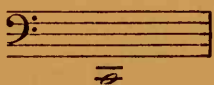
Foglietto (It.) (*fol-yet'-to*). The part used by the leader of the violins in the orchestra, containing cues, etc., of the other instruments, sometimes used by the conductor in place of a score.

Fois (Fr.) (*foa*). Time; as, **première fois**, first time.

Folia (Sp.), **Follia** (It.). A Spanish dance. Elaborate variations are called Follias de España, in French, Folies de'Espagne, meaning "follies of Spain" (a pun on the word folia), which has become a proverbial expression for trifles.

Fonds d'orgue (Fr.) (*fond-dorg*). The 8-foot flue-stops of the organ. The foundation stops.

Foot. (1) A poetic measure or meter. (2) A drone bass. (3) The unit used in determining the pitch of organ pipes, the standard being 8-foot C,



the lowest note on the manuals of the modern organ. An open pipe must be eight feet long to produce this sound, if closed it must be four feet long. Applied to other instruments it signifies that their pitch corresponds with that of the organ diapasons, that is, it is the same as the written note. All the violin family are of 8-foot pitch, except the double bass, which is of 16-foot pitch, that is, the notes sound an octave lower than written. The flute, hautboy, clarionet, and bassoon are also of 8-foot pitch. Of brass instruments, the cornets, trumpets, and trombones are of 8-foot pitch. The high horn in C is 8-foot, but the low horn in C is 16-foot pitch.

Forlana (It.), **Fourlane** (Fr.) (*foor-lan*). A dance somewhat similar to the tarantella.

Form. The number, order, and key relation of the several themes that are combined to make an extended composition, such as the sonata, rondo, symphony, concerto, etc. The lyric or dance form is the germ from which all varieties of instrumental music have been developed. The simplest form of lyric melody may be thus divided: Motive, two measures; Section, two motives; Phrase, two sections; Sentence, two phrases; Period, two sentences, making sixteen measures in all. The lyric form may be extended indefinitely by the addition of new periods in related keys.

One of the most usual is the addition of a new period in the key of the dominant, subdominant, or relative minor, followed by a repetition of the first period. This is called the Aria Form. It was formerly largely used in vocal music, and is now one of the most usual forms for the lighter class of piano music. The following outlines of sonata and rondo forms give their main characteristics. The sonata form is the form of the symphony, and of the trio, quartet, etc., for string instruments, or for piano with strings, or other instruments. The same is the case with the rondo; this form is frequently used for the final movement.

Outline of Sonata Form in Major Key

FIRST HALF.

1st Theme.	2d Theme.
Tonic key.	Dominant key.

SECOND HALF

	1st Theme.	2d Theme.
Development.	Tonic key.	Tonic key.

Sonata in Minor Key

FIRST HALF

1st Theme.	2d Theme.
Tonic.	Relative major.

SECOND HALF

	1st Theme.	2d Theme.
Development.	Tonic.	Parallel major.

Frequent deviations may be found from the foregoing schemes. The intervals between the themes are filled with transition passages or modulations so constructed as to heighten the effect of the theme that follows; codas are frequently added after both appearances of the second theme.

Modern Rondo Form, Major Key

FIRST HALF

1st Theme.	2d Theme.	1st Theme.
Tonic.	Dominant.	Tonic.

SECOND HALF

3d Theme.	1st Theme.	2d Theme.	Coda.
Sub-dom.	Tonic.	Tonic.	Made from 1st
Rel. minor.			theme or all
Parallel minor.			the themes.

For an example of this kind see Beethoven's No. 2 Sonata of the three dedicated to Haydn, last movement.

Same Form of Rondo in Minor Key

FIRST HALF			
1st Theme. Tonic.	2d Theme. Relative major.		1st Theme. Tonic.
SECOND HALF			
3d Theme. Sub-dom. and relative major.	1st Theme. Tonic.	2d Theme. Tonic major.	Coda. Minor.

See last movement of Sonata Pathétique—Beethoven.

Forte (It.) (*for-teh*). Loud. **Fort** (Fr.), **Stark** (Ger.). **Meno forte,** less loud. **Mezzo forte** (M. F.), half loud. **Piu forte,** louder. **Poco forte,** a little loud; rather loud. **Sempre forte,** always loud. **Forte stop,** a mechanism worked by the feet or the knee, or a draw-stop, by means of which the whole power of the harmonium, organ, etc., may be put on at once.

Forte possibile (It.) (*pos-see'-bee-leh*), **Fortissimo** (It.). Loud as possible.

Fortemente (It.). Loudly; forcibly.

Forza (It.) (*fortza*), **con.** With force.

Forzando (It.) (*fortzando*). Forcing the sound; emphasizing a certain note, indicated by $<$, $\wedge$, *fz, sfz.*

Forzato (It.) (*fortzato*), **Sforzando, Sforzato.** All have the same meaning as *Forzando.*

Fourniture (Fr.). A mixture-stop in the organ.

Fourth. (1) An interval embracing four letters. (2) The subdominant of the scale.

Française (Fr.) (*frong-says*). A dance in triple time.

Francamente (It.) (*frank-a-men'-teh*). Frankly; boldly.

Franchezza (It.) (*fran-ket'-za*), **Franchise** (Fr.) (*frong-shees*). Freedom; confidence.

Freddamente (It.). Frigidly; coldly.

Fredezza (It.) (*freh-det'-za*), **con.** With coldness.

Free Fugue. One that does not conform to strict rules.

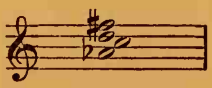
Free Parts. Parts added to a canon or fugue that take no part in its development.

Free Reed. See *Reed.*

Free Style. The reverse of strict contrapuntal style.

French Horn. See *Horn.*

French Sixth. The augmented 6th with augmented 4th and major 3d.



French Violin Clef. The G clef on the first line (obsolete).

Frets. Pieces of wood, metal, or ivory, set across the finger-board of some string instruments, raised slightly above its surfaces, to regulate the pitch of the sounds; the finger is pressed on the string behind the fret, which then acts as a bridge.

Fretta (It.), **con.** With haste; hurry.

Frisch (Ger.). Fresh; lively.

Fröhlich (Ger.). Gay; cheerful.

Frottola (It.). A comic ballad.

Fuga, Fugue (It.), **Fuge** (Ger.) (*foo-geh*). [From Lat., *fuga,* flight]. The parts seeming to fly one after another; the highest development of counterpoint; a composition developed from one or two (sometimes three) short themes, according to the laws of imitation. The chief elements of a fugue are: (1) Subject, or theme. (2) Answer, imitation of theme at 5th above or below. (3) Counter-subject, an additional theme which accompanies the main theme. (4) Episodes; these connect the various repetitions of the theme together. (5) Organ point, generally used before the stretto. (6) Stretto, a drawing together of the subject and answer; the stretto is often written on an organ point. (7) Coda, the free ending after the development is completed. Although all these things enter into the fugue, it is not necessary that every fugue should include all of them. There are many varieties of fugue now happily relegated to the limbo of musical antiquities. The most important are the Real fugue, in which the subject and answer are identical, and the Tonal fugue, in which an alteration must be made in the theme to prevent its going out of the key. In the tonal fugue the subject moves from the tonic to the dominant, or the reverse. The answer must move from dominant to tonic, or the reverse.

Fugara. An open, metal pipe organ-stop, generally of 4-foot tone.

Fugato. In fugue style. **Aria fugato, a song** with fugue-like accompaniment.

Fughetto (It.). A slightly developed fugue.

Full Cadence. Perfect cadence. See *Cadence.*

Fundamental. The generator or root of a chord.

Fundamental Bass. The roots of the harmonics on which a piece is constructed.

Fundamental Position. A chord with its root at the bass.

Funèbre (Fr.) (*foo-nebr*), **Funerale** (It.) (*foo-neh-rah'-leh*). Funereal; dirge-like.

Fuoco (It.) (*foo-o'ko*). Fire. **Con fuoco,** with fire.

Furia (It.) (*foo'-re-ah*), **con.** With fury.

Furibundo (It.), **Furioso** (It.). Furiously; savagely.

Furlano (It.). See *Forlana.*

Furniture. A mixture-stop in the organ.

Furore (It.) (*foo-ro'-reh*), **con.** With fury; passion.

Fusée (Fr.) (*foo-seh'*). A slide from one sound to another.

G

G. (1) The fifth or dominant of the natural major scale. (2) The fourth or lowest string of the violin. (3) The third string of the viola and violoncello; the first string of the double bass. (4) The letter represented by the G or treble clef. (5) Abbreviation for Gauche (Fr.) (*gawsh*), left.

Gagliarda (It.) (*gal-yar-dah*), **Gailliarde** (Fr.) (*gah-yard*). A favorite dance in $\frac{3}{4}$ time resembling the minuet.

Gai (Fr.) (*gay*), **Gaja** (It.) (*gayah*), **Gaiment** (Fr.) (*gay-mong*), **Gajamente** (It.) (*gay-a-men-teh*). Gay; merry; gaily; merrily.

Gala (It.) (*gah-lah*), **di gala.** Finely; bravely. Literally, in fine array.

Galamment (Fr.) (*gal-lah-mong*), **Galantemente** (It.) (*galant-eh-men-teh*). Gracefully; freely; gallantly.

Galant (Ger.) (*gah-lant'*), **Galante** (Fr.) (*gah-longt*), **Galante** (It.) (*gah-lan-teh*). Free; gallant; graceful.

Galliard. See *Gagliarda.*

Galop (Fr.) (*gah-lo*), **Galopade** (Fr.) (*galo-pahd*), **Galopp** (Ger.). A rapid, lively dance in $\frac{2}{4}$ time.

Gamba (It.) [the leg]. (1) See *Viol di gamba.* (2) An organ-stop of eight-foot pitch; in German, **Gambenstimme.**

Gamma. The Greek letter g, Γ; in ancient music the letter G, first line bass staff; in the hexachord system this sound was called *gamma ut,* from whence comes gamut, a scale.

Gamme (Fr.) (*gahm*). A scale; gamut.

Gang (Ger.). Passage.

Ganz (Ger.) (*gants*). Whole. **Ganze Note,** whole note.

Garbo (It.). Gracefulness; refinement.

Gassenhauer (Ger.) (*gas-sen-how-er*). Lit., running the streets. An old dance in $\frac{3}{4}$ time.

Gauche (Fr.) (*gawsh*). Left. **Main gauche,** left hand.

Gavot (Fr.) (*gah-vo*), **Gavotte** (*gah-vot*), **Gavotta** (It.). An old dance in $\mathbb{C}$ time; lively, yet dignified. Frequently introduced in the suite.

G Clef. See *Clef.*

Gedeckt (Ger.) [from *decken,* to close]. Closed; the stopped diapason.

Gedehnt (Ger.). Slow; stately.

Gedicht (Ger.). Poem.

Gefallen (Ger.) (*geh-fal-len*). Pleasure. **Nach Gefallen,** at will. See **Bene placito** and **A piacere.**

Gefühl (Ger.) (*geh-feel*). Feeling. **Mit Gefühl,** with feeling.

Gegensatz (Ger.) (*geh-gen-sats*). The second theme in a sonata. Lit., the against or contrary theme; **Hauptsatz** being the chief or principal theme.

Gehalten (Ger.) (*geh-hal-ten*). Held; sustained; tenuto.

Gehend (Ger.) (*geh-end*). Going; andante. **Etwas gehend** (con moto), with motion.

Geige (Ger.). Fiddle; violin.

Geigenprincipal. An organ-stop of 8- or 4-foot pitch.

Geist (Ger.). Spirit; mind; genius.

Geistlich (Ger.). Sacred; spiritual.

Gelassen (Ger.). Tranquil; calm.

Gemächlich (Ger.) (*geh-mehch-lich*). Easy; convenient.

Gemächlich commodo. Not too fast.

Gemässigt (Ger.) (*geh-mehs-sicht*). Moderate. Lit., measured.

Gemshorn. An 8- or 4-foot organ-stop with horn-like tone.

Gemüth (Ger.) (*geh-meet'*). Heart; soul; feeling.

Gemüthlich (Ger.). Feelingly; heartily.

Generator. Root; fundamental of a chord.

Genere (It.) (*je'-neh-reh*), **Genre** (Fr.) (*zhongr*). Style; class; mode.

Generoso (It.) (*jeh-neh-ro'-so*). Freely; frankly.

Gentille (Fr.) (*zhong-til*), **Gentile** (It.) (*jen-tee-leh*). Graceful; delicate. **Con gentilezza** (It.) (*jen-tee-letza*), with grace; nobility.

German Flute. See *Flute.*

German Sixth. See *Augmented Sixth.*

Ges (Ger.). G flat.

Gesang (Ger.) (*geh-zong'*). Singing [from *singen,* to sing]; song; melody; air.

Gesangverein (Ger.). Singing society.

Geschmack (Ger.). Taste. **Mit Geschmack,** with taste. **Geschmackvoll,** tasteful.

Geschwind (Ger.) (*geh-shvint'*). Fast; presto.

Gesteigert (Ger.). Raised; exalted in volume; louder; crescendo.

Getragen (Ger.) (*geh-tra-gen*). Sustained. [*Tragen,* to bear up.] Sostenuto.

Gezogen (Ger.) (*geh-tso-gen*) [from *ziehen,* to drawl]. Prolonged; sustained.

Ghazel or **Gazel.** A short Persian poem, used by Hiller as a name for short pianoforte pieces, in which a simple theme constantly occurs.

Ghiribizzo (It.) (*gee-ree-bitz'-o*). Whim; grotesque.

Giga (It.). Jig; a rapid dance in $\frac{6}{8}$ time, used as the final movement in the suite, where it is often developed in fugue form.

Giochevole (It.) (*jee-o-keh'-vo-leh*), **Giocondosa** (It.) (*jee-o-kon-do-sah*), **Giocoso** (It.) (*jee-o-co-so*), **Giocondezza** (It.) (*jee-o-con-detza*). Joyful; merry; sportive; happy; mirthful.

Gioja (It.) (*jeo-ya*), **con.** With joy.

Giojante (It.) (*jeo-yan-teh*), **Giojosamente** (It.) (*jeo-yos-a-men-teh*), **Giojoso** (It.) (*jeo-yo-so*). Joyous; mirthfully.

Gioviale (It.) (*jeo-ve-ah'-leh*). Jovial.

Giovialita (It.) (*jeo-vee-ah-lee-tah*), **con.** With joviality.

Gis (Ger.) (*ghiss*). G sharp.

Giubilio (It.) (*jew-bee-leo*). Jubilation.

Giubilioso (It.) (*jew-bee-lee-oso*). Jubilant.

Giustezza (It.) (*jews-tet'-za*), **con.** With exactness.

Giusto (It.) (*jewsto*). Strict; exact.

Glee. A composition for three or more voices without accompaniment. The glee differs from the madrigal, its predecessor, in being constructed more on the harmonic than the contrapuntal system; *i. e.*, admits dominant, dissonances, and second inversions. The glee is the most distinctive form of English music. The best glees belong to the eighteenth century and the first part of the nineteenth. They have been largely superseded by the part song.

Gli (It.) (*lee*). The.

Glide. (1) To connect two sounds by sliding. (2) A modern variety of the waltz.

Glissando, Glissato, Glissicato, Glissicando (It.). To play a scale on the pianoforte by drawing the finger along the keys. Only possible in the natural scale. In violin playing, to slide the finger rapidly from one "stop" to the next.

Glissé (Fr.) (*glis-seh*). See *Glissando.*

Glisser (Fr.) (*glis-seh*). To slide.

Glockenspiel (Ger.). Bell play; a small instrument consisting of bells tuned to the diatonic scale, played by small hammers or by means of a keyboard. Steel bars are sometimes used in place of bells.

Gong. A pulsatile instrument consisting of a disc of bronze, struck with drumstick with soft head.

Gorgheggi (It.) (*gor-ghed'-je*). Florid singing, with runs, trills, etc.

Grace Note. See *Appoggiatura.*

Graces. The ornamental notes first used in harpsichord playing; they are now nearly all obsolete, or if used are written in full by the composer.

Gracieux (Fr.) (*grah-see-oo*), **Gracieuse** (Fr.) (*grah-see-oos*), **Gracile** (It.) (*gra-chee-leh*). Graceful; delicate.

Gradevole (It.) (*grah-deh'-vo-leh*). Grateful.

Graduellement (It.) (*grah-doo-el-mong*). By degrees.

Gran cassa (It.). Great drum; long drum.

Gran gusto (It.), **con.** With grand expression.

Gran tamburo (It.). The big drum.

Grand barré (Fr.). See *Barré.*

Grand jeu (Fr.) (*zheu*), **Grand choeur** (*koor*). Full organ.

Grand Piano. Properly, the long, wing-shaped pianoforte with keyboard at the wide end; commonly applied to all varieties of piano with three strings to each key.

Grande orgue (Fr.) (*org*). Great organ.

Grandezza (It.) (*gran-det'-za*), **con.** With grandeur.

Grandioso (It.) (*gran-de-o'-so*). Grandly.

Grave [Fr., *grahv;* It., *grah-veh*]. Deep in pitch; slow; solemn.

Gravecembalum (Lat.), **Gravicembalo** (It.), (*gra-vee-chem-balo*). The harpsichord.

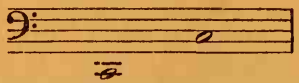
Gravement (Fr.) (*grahv-mong*), **Gravemente** (It.) (*grah-veh-men-teh*). Slowly; seriously.

Gravita (It.) (*gra-vee-tah*), **con.** With dignity.

Grazia (It.) (*grat-se-a*), **con.** With grace; elegance.

Grazioso (It.) (*grat-si-oso*), **Graziosamente** (*grat-si-osa-men-teh*). Gracefully; elegantly.

Great Octave. The sounds from



Great Organ. The division of an organ that contains the most powerful stops, generally operated by the middle keyboard or manual, the upper being the swell organ, the lower the choir organ.

Greater. Major; as, greater third, greater sixth. In old usage the major scale is called the scale with the greater third.

Greek Music. The Greek system of music is still a subject of controversy about which very little is known. The best attempts at its elucidation may be found in Chappel's "History of Music" and Munro's "Greek Music." Its interest is purely antiquarian.

Gregorian Chant. See *Plain Song.*

Groppo (It.), **Groppetto** (It.). A turn; a group.

Grosse (Ger.) (*gros-seh*). (1) Major, applies to intervals. (2) Great or grand, as, grosse Sonate. (3) An octave below standard pitch, as, grosse Nazard, an organ-stop an octave below the twelfth.

Grosse-caisse, Gros tambour. See *Drum.*

Grosso (It.). Great; large; as, grosso concerto.

Grottesco (It.) (*grot-tes'-ko*). Grotesque; comic.

Ground Bass. A bass of four or eight bars, constantly repeated, each time with varied melody and harmony. The ground bass was generally used as the basis of the chaconne and passacaglio.

Group. (1) A series of rapid notes grouped together. (2) One of the divisions of the orchestra, as string group, brass group, wood group.

Gruppo, Grupetto. See *Groppo, Groppetto.*

G-Schlüssel (Ger.) (*gay-shlues-sel*). G clef.

Cuaracha (Sp.) (*gwah-rah'-chah*). A lively Spanish dance in triple time.

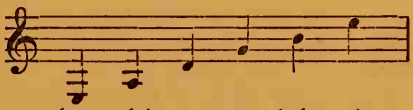
Guerriero (It.) (*gwer-reeh'-ro*). Martial; warlike.

Guida (It.) (*gwee-dah*). Guide; the subject of a canon or fugue.

Guidonian Hand. A diagram consisting of a hand, with the syllables written on the tips of the fingers and on the joints, intended to assist in memorizing the hexachord scales.

Guidonian Syllables. The syllables applied by Guido to the notes of the hexachord, *ut, re, mi, fa, sol, la.* When the octave scale was adopted *si* was added for the seventh note; *ut* was changed to *do* as a better syllable for vocalizing.

Guitar. A string instrument with fretted fingerboard, played by plucking the strings with the fingers of the right hand, one of the oldest and most widespread of instruments. It probably originated in Persia, where it is called *tar* or *si-tar,* passed from thence to Greece, and to the rest of Europe and North Africa. The guitar now in general use is called the Spanish guitar. It has six strings tuned thus:



but their actual sound is an octave below the written notes.

Gusto (It.), **con.** With taste.

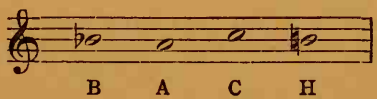
Gustoso. Tastefully.

Gut. The material (sheep's entrails) of which violin, guitar, and other strings are made, commonly called catgut.

Gut (Ger.) (*goot*). Good. **Guter Taktteil,** lit., good bar part; the accented part of the bar.

H

H. Abbreviation for Hand. **Hah** (Ger.), the note B♮, B♭ being called B (*bay*). It is this system of nomenclature that makes possible the fugues on the name of Bach, written by Bach, Schumann, and others:



Hackbrett (Ger.). Literally, chopping-board. The **dulcimer.**

Halb (Ger.) (*halp*). Half.

Halbe Cadenz (Ger.). Half cadence.

Halbe Note. Half-note.

Halber Ton. Half-tone.

Half-Note.

Half-Rest.

Half-Shift. On the violin, the position of the hand between the open position and the first shift.

Half-Step. Half-tone.

Half-Tone. The smallest interval in modern music.

Hallelujah (Heb.). The Greek form **Alleluia** is often used. "Praise ye Jehovah."

Halling. A Norwegian dance in triple time.

Hals (Ger.). Neck, as of violin, guitar, etc.

Hammerklavier (Ger.). A name for the P. F. (used by Beethoven in the great sonata, Op. 106).

Hanacca. A Moravian dance in $\frac{3}{4}$ time, somewhat like the polonaise.

Hardiment (Fr.) (*har-dee-mong*). Boldly.

Harmonic Flute. See *Flute.*

Harmonic Scale. The series of natural harmonics; the scale of all brass instruments without valves or pistons.

Harmonic Stops. Organ-stops with pipes of twice the standard length pierced with a small hole at the middle, causing them to sound the first overtone instead of the sound that the whole length would produce.

Harmonica. (1) An instrument invented by Benjamin Franklin, the sounds of which were produced from glass bowls. (2) An instrument consisting of plates of glass struck by hammers. (3) A mixture-stop in the organ.

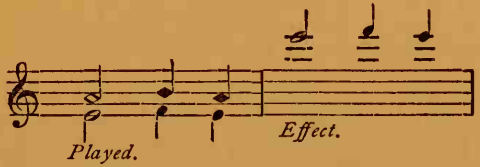
Harmonici (Lat.) (*har-mon'-i-see*). The followers of Aristoxenus, as opposed to the **Canonici** (*ka-non-i-see*), the followers of Pythagoras. The former taught that music was governed by its appeal to the ear, the latter that it was a matter for mathematical and arithmetical study only.

Harmonicon. A toy instrument with free reeds, blown by the mouth.

Harmonics, Overtones, Partial Tones. (1) The sounds produced by the division of a vibrating body into equal

parts; it is upon the presence or absence and relative intensity of the overtones that the quality of the sound depends. Open pipes, strings, brass instruments, and instruments with double reed (bassoon and hautboy) give the following series:

	1	2	3	4	5	6	7	8	9	
C	C	G	C	E	G	B♭	C	D	E,	etc.
generator	$\frac{1}{2}$	$\frac{1}{3}$	$\frac{1}{4}$	$\frac{1}{5}$	$\frac{1}{6}$	$\frac{1}{7}$	$\frac{1}{8}$	$\frac{1}{9}$	$\frac{1}{10}$	

Closed pipes and beating reeds (clarionet) omit all the even numbers in this series. (2) The sounds produced on the violin by touching the string lightly at one of the points of division; those produced by thus touching the open string are called natural harmonics. Artificial harmonics are produced by stopping the string with the first finger and touching it lightly with the fourth, at the interval of a fourth above; the resulting harmonic is two octaves above the stopped note. In writing music this is indicated by writing thus:

The lozenge-shaped notes indicate the notes to be lightly touched. Natural harmonics are frequently used on the harp, guitar, and mandolin.

Harmonie-Musik (Ger.). Harmony music; music for wind instruments. A band composed of brass and wood instruments is called a harmony band.

Harmonist. One who is an expert in the art of harmony.

Harmonium. A keyboard instrument with free reeds. It differs from the reed organ in that the air is forced through instead of drawn through the reeds, giving a stronger, rougher quality of tone. In harmonium music, published in Europe, the stops are indicated by figures placed in a circle. Each stop is divided at the middle. The figure in circle, placed below the bass staff, refers to the lower half of the stop; above the treble staff, to the upper half. The cor

anglais and flute form one stop, marked (1) below for cor anglais, (1) above for flute.

2 means bourdon, below; clarionet, above.
3 means clarion, below; piccolo, above.
4 means bassoon, below; hautboy, above.

Harmony [from Gr. *harmo*, to join]. The art of combining sounds. The study of harmony in its fullest extent is that which treats of the combination of sounds, consonant and dissonant, and their succession. The so-called laws of harmony have all been arrived at empirically, hence have been subject to change, each new composer of sufficient originality and genius modifying them to suit his purposes. Harmonic combinations may be either consonant or dissonant. The consonant combinations consist of the common (perfect) chord and its derivatives. The dissonant combinations all include some dissonant interval, viz., 7th or 2d, augmented 4th, diminished or augmented 5th, augmented 6th or diminished 3d, or 9th. The movement of consonant combinations is perfectly free; that of dissonant combinations is subject to the rules governing the resolution of the dissonant sounds they contain. Two classes of dissonances are recognized: (1) Those that belong to the overtone series, called essential; (2) those that result from the employment of suspensions, retardations, changing and passing notes.

Harp. A string instrument of very ancient origin, probably first suggested by the bow. The earliest forms of Egyptian harps resemble that weapon, the front bar or support being wanting. The modern harp, by means of contrivances for altering the tension of the strings, controlled by pedals, has the complete chromatic scale. The harp is extensively used in the modern orchestra; its clear, "glassy" tones form a striking and effective contrast to the rest of the orchestra. It is most effective when used to give "arpeggios," or broken chords, particularly in soft passages. Scales are ineffective on the harp, and the chromatic scale is impossible. The compass of the modern harp extends from the second C♭ below the bass staff to the second F♭ above the treble staff, six and one-half octaves. The natural harmonics, produced by touching the middle of the string lightly with one hand, are extremely effective in very soft passages.

Harpe (Fr.), **Harfe** (Ger.). The harp.

Harpsichord, Harpsicol, Clavicin (Fr.), **Cembalo** (It.), **Clavicembalo** (It.), **Flügel** (Ger.). A string instrument with keyboard, in shape like the modern grand piano. The sound was produced by pieces of quill, leather, or tortoise-shell, which scratched across the strings when the keys were struck. Harpsichords were often made with two rows of keys and with stops, by means of which the tone might be modified.

Haupt (Ger.) (*howpt*). Head; chief; principal.

Hauptmanuel. Great organ.

Hauptnote. Essential note in a turn, mordent, etc.

Hauptsatz. Principal theme in a sonata or rondo, etc.

Hauptwerk. Great organ.

Hautbois (Fr.) (*ho-boa*). See *Oboe.*

Hautbois d'amour. A small variety of the hautboy.

H dur (Ger.). B major.

H moll (Ger.) (*hah moll*). B minor.

Head. The membrane of a drum; the peg-box of violin, guitar, etc.

Head Voice. See *Voice.*

Heftig (Ger.). Impetuous. Literally, heavily.

Heimlich (Ger.). Mysteriously; secretly.

Heiss (Ger.). Ardent.

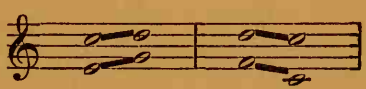
Heiter (Ger.). Clear; calm.

Heptachord [Gr., *hepta,* seven; *korde,* string]. A scale or lyre with seven diatonic sounds.

Herabstrich or **Herstrich** (Ger.). Down bow.

Heraufstrich or **Hinaufstrich** (Ger.). Up bow.

Hidden Fifths or **Octaves.** Called also concealed. These occur when two parts or voices take a 5th or 8th in parallel motion.



The rule forbidding hidden 5ths and 8ths is now very little regarded.

His (Ger.). B sharp.

Hoboe, Hoboy. See *Oboe.*

Hochzeitsmarsch (Ger.) (*hoch-tseits*). Literally, high time. A wedding march.

Hohlflöte (Ger.) (*hole-fla-teh*). Hollow flute; an organ-stop of 8-foot tone, soft, full quality; a stop of the same character a fifth above the diapason is called **Hohlquinte** (*kvin-teh*).

Holding Note. A sustained note; a pedal point.

Homoph'ony, Homophon'ic, Homoph'onous [Gr., *homo,* one or single; *phonos,* sound]. Music in which one part (melody) is the most important factor, the remaining parts being entirely subsidiary, that is, simply accompaniment.

Horn [It., *Corno;* Fr., *Cor;* Ger., *Horn* or *Waldhorn*]. A generic term for instruments of brass or other metal, wood, or animal horns sounded by means of a cup-shaped mouthpiece. In modern usage applied only to the orchestral horn, called also French horn. A brass instrument with a long, narrow tube bent into a number of circular curves, with a large bell. The modern horn is provided with pistons, which make it a chromatic instrument. The custom is now almost universal of using the horn in F, the part for which is written a fifth higher than the actual sounds. Before the application of pistons to the horn its part was always written in C, and the key was indicated by writing: Corni in B♭ or E♭, etc., as the case might be. Many composers retain this method of writing, but the horn-players generally transpose the part *a vista* to suit the F-horn.

Horn Band. In Russia, a band of performers, each one of whom plays but one sound on his horn.

Hornpipe. An old English dance of a lively, rapid character.

Horn-Sordin (Ger.). A contrivance placed in the mouth of the horn to deaden the tone.

Humoresque (Fr.) (*oo-mo-resk*), **Humoreske** (Ger.). A caprice; humorous, fantastic composition.

Hunting Horn [Fr., *Cor de Chasse;* It., *Corno di Caccia*]. The horn from which the orchestral horn was developed.

Hymn Tune. A musical setting of a religious lyric poem, generally in four parts.

I

Idée fixée (Fr.) (*e-deh fix-eh*). Fixed idea; a name given by Berlioz to a short theme used as the principal motive of an extended composition.

Idyl [Fr., *Idylle;* Gr., *Eidullion*]. A small image or form; a short, tender piece of music generally of a pastoral character.

Il piu (It.) (*eel peu*). The most. **Il piu forte possibile,** as loud as possible.

Imitando (It.). Imitating; as, **Imitando la voce,** imitating the voice; a direction to the instrumentalist to imitate the vocalist.

Imitation. A device in counterpoint; a musical phrase being given by one voice is immediately repeated by another voice. There are many varieties of imitation: (1) By augmentation, when the imitating part is in notes of twice or four times the value of those in the theme. (2) By diminution, when the value of the notes is reduced one-half or one-fourth. (3) By inversion, when the intervals are given by the imitating part in inverted order. Imitation is called Canonic when the order of letters and intervals is exactly repeated, thus:

C D E F G A B C

Strict, when the order of letters only is repeated, as:

C D E F A B C D

Free, when the theme is slightly altered, but not enough to destroy the resemblance. The theme is called the antecedent; the imitation, the consequent. There are other varieties of imitation, but they are now generally obsolete, being more curious than musical.

Immer (Ger.). Ever; continuously; always.

Impaziente (It.) (*im-pah-tse-en-teh*). Impatient; restless.

Impazientemente (It.). Vehemently; impatiently.

Imperfect Cadence. Same as *Half Cadence.*

Imperfect Consonance. Major and minor thirds and sixths.

Imperfect Fifth. The diminished fifth.

Imperioso (It.). Imperiously; with dignity.

Impeto (It.) (*im'-peh-to*), **con.** With impetuosity.

Impetuoso (It.), **Impetuosamente** (It.). Impetuously.

Implied Intervals. Those not expressed in the figuring.

Imponente (It.) (*im'-po-nen-teh*). Emphatic; pompous.

Impromptu. (1) An extemporaneous performance. (2) A piece of music having the character of an extemporaneous performance.

Improvisation. Unpremeditated music.

Improvise. To play unpremeditated music.

Improviser (Fr.) (*im-pro-vee-seh*), **Improvvisare** (It.). To extemporize.

Improvvisatore (It.). An improviser (male).

Improvvisatrice (It.) (*im-prov-vi-sa-tree-cheh*). An improviser (female).

In alt (It.). The notes in the first octave above the treble staff.

In altissimo (It.). All notes above the octave *in alt.*

In nomine (Lat.). In the name; a sort of free fugue.

Incalzando (It.) (*in-cal-tsan-do*). To chase; pursue hotly, with constantly increasing vehemence.

Indeciso (It.) (*in-deh-chee-so*). With indecision; hesitating.

Infinite Canon. See *Canon.*

Inganno (It.). Deceptive. **Cadenza inganno,** deceptive cadence.

Inner Parts. The parts that are neither at the top nor the bottom, as the alto and tenor in a chorus.

Inner Pedal. A sustained note in an inner part.

Innig (Ger.). Heartfelt; fervent.

Innigkeit (Ger.), **mit.** With fervor; intense feeling.

Inniglich (Ger.). See *Innig.*

Inno (It.). Hymn.

Innocente (It.) (*in-no-chen'-teh*), **Innocentemente.** Innocent; natural.

Innocenza (*inno-chent'-sah*), **con.** With artlessness.

Inquieto (It.) (*in-quee-eh-to*). Unquiet; restless.

Insensibile (It.) (*in-sen-si-bee-leh*), **Insensibilmente** (It.). By imperceptible degrees; gradually.

Insistendo (It.), **Instante** (It.), **Inständig** (Ger.). Urgent; pressing.

Instrument. Any mechanical contrivance for the production of musical sounds. Instruments are classified as follows: String instruments, wind instruments, pulsatile instruments. String instruments are divided into bow instruments, violin class; instruments the strings of which are plucked by the fingers—harp, guitar, etc.; plectral, *i. e.*, the strings struck by a rod or thin strip of wood, metal, etc., as mandolin, zither; strings struck by hammers held in the hand—cymbal; strings struck by hammers operated by keyboard—pianoforte. Wind instruments are divided as follows: (1) Vibrating column of air—flutes and flue-stops of organ. (2) Single reed—clarionet, saxophone, basset horn, reed-stops in the organ. (3) Double reed—oboe, bassoon. (4) Free reed—harmonium, vocalion, cabinet organ. (5) Brass instruments in which the lip of the player acts as a reed—trumpet, horn, etc. Pulsatile instruments—drums, triangles, cymbals, bells, xylophone. The small or chamber orchestra includes the following instruments: String—first violins, second violins, violas, violoncellos, contrabassi. Wood-wind—pair of flutes (It., *flauti*), pair of hautboys (It., *oboi*), pair of clarionets (It., *clarionetti*), pair of bassoons (It., *fagotti*). Brass-wind—pair of trumpets (sometimes omitted (It., *clarini*), pair of horns (It., *corni*), pair of kettle-drums (It., *timpani*). The addition of three trombones changes this to the full or grand orchestra, which is often augmented by the addition of the following instruments: Wood-wind—piccolo or octave flute, English horn (It., *corno Inglese*), alto or bass clarionet, double bassoon (It., *contra fagotto*). In the brass quartet the horns are increased to four, and the alto, tenor, and bass trombones are added and the bass trombone reinforced by the bass tuba. Three or more kettle-drums are frequently employed, also the following pulsatile instruments: large drum, snare drum, triangle, and cymbals. The harp has almost become an essential in the modern orchestra, whether large or small.

Instrumentation. The art of using a number of instruments in combination; the manner of arranging music for the orchestra.

Instrumento or Stromento (It.). An instrument.

Instrumento or Stromento di corda (It.). String instrument.

Instrumento or **Stromento di fiato** (It.). Wind instrument.

Interlude, Intermède (Fr.) (*in-ter-made*), **Intermedio** (It.) (*in-ter-meh-deo*). A short piece of music between the acts of a drama or the verses of a hymn.

Intermezzo (It.) (*in-ter-medzo*). An interlude; a short movement connecting the larger movements of a symphony or sonata.

Interrupted Cadence. See *Cadence.*

Interval. The difference in pitch between two sounds. The name of an interval is determined by the number of letters it includes (counting the one it begins with and the one it ends with). Seconds may be minor (E, F), major (E, F♯), augmented (E♭, F♯). Thirds may be minor (E, G), major (E, G♯), diminished (E, G♭). Fourths may be perfect (E, A), augmented (E, A♯), diminished (E, A♭). The inversion of an interval produces one of the opposite kind except when it is perfect. Inversion of minor 2d produces major 7th, and since all intervals lie within the octave, and the octave contains twelve half-tones, it follows that an interval and its inversion must together make an octave or twelve half-tones. Intervals are further divided into consonant and dissonant, the consonant into perfect and imperfect. The perfect consonances are the 4th, 5th, and octave. They are called perfect because any alteration of them produces a dissonance. The imperfect consonances are the major and minor 3d and 6th, called imperfect because equally consonant whether major or minor. All other intervals are dissonant, that is, one or both the sounds forming them must move in a certain direction to satisfy the ear. If the dissonant is minor or diminished the sounds must approach each other (except minor 2d); if major or augmented they must separate (except major 7th, which may move either way). Intervals are augmented when greater than major or perfect. Intervals are diminished when less than major or perfect. The prime or unison is often called an interval and if altered, as , is called an augmented unison or prime; it is more properly a chromatic semitone. Natural intervals are those found in the major scale. Chro-

matic intervals are those found in the harmonic minor scale and in chords that include sounds foreign to the scale or key.

Intimo (It.) (*in'-tee-mo*). Heartfelt; with emotion.

Intonation. (1) The correctness or incorrectness of the pitch of sounds produced by the voice or by an instrument. (2) The notes which precede the reciting notes of the Gregorian chant.

Intoning. In the Anglican Church the singing of prayers, etc., in monotone.

Intrada (It.). An introduction or interlude.

Intrepido (It.) (*in-tre-pee-do*), **Intrepidezza, con** (It.) (*in-treh-pee-detza*), **Intrepidamente** (It.) (*in-treh-pee-da-men-teh*). Boldly; with daring; dashingly.

Introduction. A preparatory movement to a piece of music, symphony, oratorio, etc., sometimes very short, sometimes a long, elaborate movement in free style.

Introduzione (It.) (*in-tro-doo-tse-oneh*). Introduction.

Introit. A short anthem sung before the administration of the communion in the Protestant Episcopal Church; in the Roman Catholic Church before the celebration of the mass.

Invention. A name given by Bach to a set of thirty pieces in contrapuntal style.

Inversion. (1) Of intervals. See *Interval.* (2) Of chords, when any member of the chord but the root is used as a bass. (3) Of themes. See *Imitation.*

Ira (It.) (*e-rah*), **con.** With anger.

Irato (It.) (*e-rah'-to*). Angrily.

Irlandais (Fr.) (*ir-lan-day*). In the Irish style.

Ironico (It.) (*e-ron'-e-co*), **Ironicamente** (It.). Ironically; sardonically.

Irresoluto (It.) (*ir-reh-so-lu'-to*). Undecided; irresolute.

Islancio (It.) (*is-lan'-chee-o*). Same as *Slancio.*

Istesso (It.). Same. **L'istesso tempo,** the same time, *i. e.,* rate of movement.

Italian Sixth. See *Augmented Sixth.*

Italienne (Fr.) (*e-ta-lee-en*), **Italiano** (It.) (*e-tal-yah-no*). In Italian style.

J

Jack. The short, upright piece of wood at the end of the key of the harpsichord or spinet, to which the quill was attached which struck the strings.

Jagdhorn (Ger.) (*yagd-horn*). Hunting horn.

Jägerchor (Ger.) (*yay-ger-kore*). Hunting chorus.

Jaleo (Sp.) (*hah-leh-o*). A Spanish dance in triple time.

Janko Keyboard (yanko). The invention of Paul Janko, arranged like a series of steps, six in number. Each key may be struck in three places, some on the 1st, 3d and 5th steps, the rest on the 2d, 4th, and 6th, thus enabling the performer to select the most convenient for the passage to be executed. The chief advantages claimed for this keyboard are: that all scales may be fingered alike; that the thumb may be placed on any key, black or white; that the extended chords are brought within easy reach.

Janissary Music. Instruments of percussion, as small bells, triangles, drums, cymbals.

Jeu (Fr.) (*zhoo*). Literally, play. A stop on the organ.

Jeu d'anche (*d'ongsh*). Reed stop.

Jeu de flute. Flue stop.

Jeu demi (*deh-mee*). Half power; mezzo forte.

Jeu doux (*doo*). Soft stops.

Jeu forts (*fort*). Loud stops.

Jeu grand. Full organ.

Jeu plein (*plane*). Full power.

Jig [It., *Giga;* Fr. and Ger., *Gigue;* comes either from Geige, an obsolete variety of fiddle, or from Chica, a rapid Spanish national dance]. Now a rapid rustic dance of no fixed rhythm or figures. In the classic suite the jig is the last movement, written in $\frac{6}{8}$ time and often very elaborately treated in fugal form.

Jodeln (Ger.) (*yo-deln*). A manner of singing cultivated by the Swiss and Tyrolese; it consists of sudden changes from the natural to the falsetto voice.

Jota (Sp.) (*ho-ta*). A Spanish national dance in triple time.

Jour (Fr.) (*zhoor*). Day. An open string is called corde à jour.

Jubal (Ger.) (*yoo-bal*). An organ-stop of 2- or 4-foot pitch.

Jungfernregal (Ger.) (*yung-fern-reh-gal*). See *Vox angelica.*

Just Intonation. Singing or playing in tune.

K

Kalamaika (*ka-la-my-ka*). A Hungarian dance; rapid $\frac{2}{4}$ time.

Kammer (Ger.). Chamber.

Kammerconcert. Chamber concert.

Kammermusik. Chamber music.

Kammerstil. Chamber-music style.

Kammerton. Concert pitch.

Kanon, Kanonik (Ger.). See *Canon.*

Kanoon. A Turkish dulcimer, played like the psalterion by means of plectra attached to thimbles.

Kantate (Ger.). Cantata.

Kapellmeister (Ger.). The leader of a band or chorus attached to a royal or noble household.

Kapellmeister-Musik (Ger.). A contemptuous term for music that is dull and unoriginal, while it may be correct and pedantic.

Keckheit (Ger.). Boldness. **Mit Keckheit,** with boldness.

Kehrab or **Kehraus** (Ger.). Lit., turn out. The last dance at a ball.

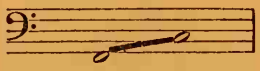
Kent Bugle. A wind instrument generally made of copper, with cup-shaped mouthpiece, furnished with keys. It was named in honor of the Duke of Kent.

Keraulophon [from Gr., *keras,* horn; *aulos,* flute; and *phone,* sound]. A soft flue-stop of 8-foot pitch.

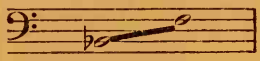
Keren. A Hebrew trumpet.

Kettle-drum. A half-sphere of copper, the head made of vellum, which may be tightened or loosened by means of screws or braces. The kettle-drum is the only drum from

which sounds of definite pitch may be obtained. They are generally used in pairs in the orchestra, and are tuned to the tonic and dominant of the key, but modern writers adopt various other methods of tuning; it is also quite usual now to use three drums. The larger drum may be tuned to any note from



The smaller



In old scores the drum part was always written in C and the sounds wished were indicated by writing Timpani in F, B♭, etc. The modern custom is to write the actual sounds.

Key. (1) A series of sounds forming a major or minor scale. See *Scale.* (2) A piece of mechanism by means of which the ventages of certain wind instruments, as flute and clarionet, are closed or opened. (3) A lever by which the valves of the organ are opened or the hammers of the pianoforte put in motion. (*A table of Signatures and Names of all the Major and Minor Keys on the following pages.*)

Keyboard, Klavier (Ger.) (*kla-feer*). The rows of keys of the organ or piano; those for the hands are called manuals, for the feet, pedals.

Keynote. The sound or letter with which any given scale begins; tonic. See *Scale.*

Kinderscenen (Ger.) (*kin-der-stsa-nen*). Child-pictures; a name given by Schumann to a collection of little pieces for the piano.

Kinderstück (Ger.). Child's piece.

Kirchenmusik (Ger.). Church music.

Kirchenstil. Church style.

Kirchenton. Ecclesiastical mode.

Kit, Pochette (Fr.), **Taschengeige** (Ger.). A small pocket-fiddle used by dancing-masters.

Klangfarbe (Ger.). Lit., sound-color. Quality of tone; timbre (Fr., *tambr*).

TABLE OF SIGNATURES AND NAMES OF ALL THE MAJOR AND MINOR KEYS

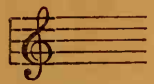
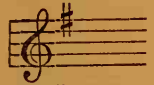
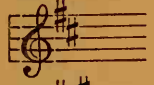
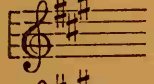
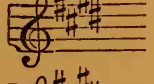
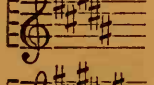
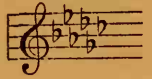
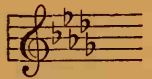
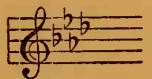
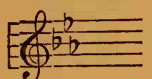
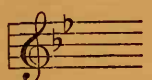
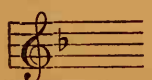
Key-signature.	English.	German.	French.	Italian.	
	C-major A-minor	C dur A moll	Ut majeur La mineur	Do maggiore La minore	Natural key.
	G-major E-minor	G dur E moll	Sol majeur Mi mineur	Sol maggiore Mi minore	Keys with sharps.
	D-major B-minor	D dur H moll	Ré majeur Si mineur	Re maggiore Si minore	
	A-major F-sharp minor	A dur Fis moll	La majeur Fa dièse mineur	La maggiore Fa diesis minore	
	E-major C-sharp minor	E dur Cis moll	Mi majeur Ut dièse mineur	Mi maggiore Do diesis minore	
	B-major G-sharp minor	H dur Gis moll	Si majeur Sol dièse mineur	Si maggiore Sol diesis minore	
	F-sharp major D-sharp minor	Fis dur Dis moll	Fa dièse majeur Ré dièse mineur	Fa diesis maggiore Re diesis minore	

TABLE OF SIGNATURES AND NAMES OF ALL THE MAJOR AND MINOR KEYS

	G-flat major E-flat minor	Ges dur Es moll	Sol bémol majeur Mi bémol mineur	Sol bemolle maggiore Mi bemolle minore	Keys with flats.
	D-flat major B-flat minor	Des dur B moll	Ré bémol majeur Si bémol mineur	Re bemolle maggiore Si bemolle minore	
	A-flat major F-minor	As dur F moll	La bémol majeur Fa mineur	La bemolle maggiore Fa minore	
	E-flat major C-minor	Es dur C moll	Mi bémol majeur Ut mineur	Mi bemolle maggiore Do minore	
	B-flat major G-minor	B dur G moll	Si bémol majeur Sol mineur	Si bemolle maggiore Sol minore	
	F-major D-minor	F dur D moll	Fa majeur Ré mineur	Fa maggiore Re minore	

Klavier or **Klaviatur** (Ger.) (*kla-feer', klah-fee-a-toor'*). Keyboard.

Klavierauszug. Pianoforte arrangement.

Klaviermässig. Suited to the piano.

Klaviersatz. In pianoforte style.

Klavierspieler. Pianist.

Klein (Ger.). Small; minor.

Klein gedeckt. Small stopped diapason.

Knee-stop. A lever controlled by the knees of the performer, used in the harmonium or cabinet organ either to operate the swell or to put on or off the full power of the instrument.

Koppel (Ger.). A coupler. **Koppel ab,** coupler off. **Koppel an,** coupler on.

Kosakisch (Ger.). Cossack dance in $\frac{2}{4}$ time.

Kraft (Ger.). Force; power.

Kräftig (Ger.). Vigorous; powerfully.

Krakowiak (*kra-ko-viak*). Cracovienne.

Kreuz (Ger.) (*kroyts*). A sharp.

Kriegerisch (Ger.). Martial.

Kriegerlied (Ger.). War-song.

Krummhorn (Ger.). Crooked horn; the cremona stop.

Kunst (Ger.). Art.

Kunstlied (Ger.). An artistic song; the reverse of a popular song or Volkslied.

Kurz (Ger.) (*koorts*). Short; staccato.

Kurz und bestimmt. Short and emphatic.

Kyrie [Gr., *Lord*]. The first word of the mass; used as a name for the first division.

L

L. H. Abbreviation for left hand; in German, *linke Hand.*

La. The sixth Aretinian syllable; the name in French and Italian of the sound A.

Labial [Lat., *labium, lip*]. A flue-stop.

Labialstimme (Ger.). A flue-stop.

Lacrimoso or **Lagrimoso** (It.) [from *la grima,* tear]. Tearfully; mournfully.

Lamentabile, Lamentabilmente, Lamentando, Lamentevolmente, Lamentevole, Lamentato [It., from *lamentare,* to lament]. Mournfully; complainingly.

Lancers. The name of a variety of the contra dance.

Ländler (Ger.) (*laynd-ler*). A slow waltz of South German origin.

Langsam (Ger.). Slow. **Etwas langsam,** rather slow (poco adagio). **Ziemlich** (*tseem-lich*) **langsam,** moderately slow (andante). **Sehr langsam,** very slow (adagio).

Language. The diaphragm of a flue-pipe.

Languendo (It.) (*lan-gwen'-do*), **Languente** (It.) (*lan-gwen'-teh*) [from *lan-guire,* to languish], **Languemente** (It.) (*lan-gweh-men'-teh*). In a languishing style.

Largamente (It.). Broadly; slowly; with dignity.

Largando (It.). Gradually slower and broader.

Largement (Fr.) (*larzh-mong*). Largamente.

Larghetto (It.) (*lar-get-to*). Rather slow.

Larghissimo (It.) (*lar-gis-sim-mo*). Slowest possible time.

Largo (It.). Lit., large; broad. Very slowy, stately movement is indicated by this term.

Largo assai. Slow enough.

Largo di molto. Very slow.

Largo ma non troppo. Slow, but not too much so.

Larigot (Fr.) (*larigo*). An organ-stop of 1⅓-foot pitch, that is, a twelfth-stop.

Lauftanz (Ger.). Running dance; the coranto.

Launig (Ger.) (*low-nig*). Gay; light; facile.

Lavolta (It.). An old Italian dance resembling the waltz.

Lay [Ger., *Lied;* Fr., *lai*]. A song.

Leader. Conductor; principal violinist in an orchestra; principal clarionet in a wind band; principal cornet in a brass band.

Leading Motive. In German, *Leitmotiv, q. v.*

Leading Note. The 7th note of a scale; in the major scale the 7th is naturally a half-tone below the keynote, in the minor scale it is naturally a whole tone below, and must be raised by an accidental (see *Minor Scale*); called also subtonic.

Leaning Note. See *Appoggiatura.*

Leap. To move from one tone to another more than one degree distant; the reverse of diatonic or chromatic.

Lebendig (Ger.) (*leh-ben'-dig*), **Lebhaft** (Ger.) (*lehb'-hahft*). Lively; with animation.

Ledger Line. See *Leger Line.*

Legato (It.) (*leh-gah'-to*), **Legando** (It.) (*leh-gan'-do*) [from *legare,* to tie or bind]. Passages thus marked are to be played with smoothness, without any break between the tones. *Legatissimo,* as smooth as possible, the notes slightly overlapping. Legato is indicated by this sign ⁀ called a slur. The proper observance of Legato is of the utmost importance in phrasing.

Legatura (It.) (*leh-gah-too'-ra*). A tie.

Legatura di voce (*de-vo-cheh*). A group of notes sung with one breath; a vocal phrase.

Legend, Légende (Fr.) (*leh-zhend*), **Legende** (Ger.) (*leh-ghen'-deh*). A name given to an extended lyric composition, somewhat in the manner of "program music." [*Cf.* Chopin's Légendes.]

Léger, Lègere (Fr.) (*leh'-zhehr*). Light.

Leger Line. Short lines used for notes which are above or below the staff.

Légèrment (*leh-zhehr-mong*). Lightly.

Leggeramente (*led-jehr-a-men'-teh*). Lightly.

Leggerezza (It.) (*led-jeh-ret'-za*). Lightness.

Leggero (*led-jeh-ro*), **Leggiero** (*led-jee-ro*). Light; rapid.

Leggiadramente (It.) (*led-jah-drah-men'-teh*), **Leggiaramente** (*led-jah-rah-men'-teh*), **Leggiermente** (*led-jeer-men'-teh*). All these terms (derived from the same root—*leggiere,* light, quick, nimble) indicate a light, rapid style of performance without marked accent.

Legno (It.) (*lehn-yo*). Wood. **Col legno,** with the wood. A direction in violin playing to strike the strings with the wooden part of the bow.

Leicht (Ger.). Light; easy.

Leichtbewegt (Ger.) (*beh-vehgt*). Light; with motion.

Leidenschaft (Ger.). Passion; fervency.

Leidenschaftlich (Ger.). Passionately.

Leierkasten. Barrel-organ.

Leiermann. Organ-grinder.

Leise (Ger.) (*lei'-seh*). Soft; piano.

Leiter (Ger.). Ladder. **Tonleiter,** tone-ladder; scale.

Leitmotiv (Ger.). Leading motive; a name given by Wagner to certain striking phrases used to indicate certain emotions, characters, or situations.

Leitton (Ger.). Leading note.

[NOTE.—*ei* in German is sounded like *eye* in English.]

Lenezza (It.) (*leh-net'-za*). Gentleness.

Leno (It.) (*leh'-no*). Faint; feeble.

Lentamente (*len-tah-men-teh*). Slowly.

Lentando. Growing slower; retarding.

Lentezza (*len-tet-za*). Slowness.

Lento (It.). Slow, between adagio and grave.

Lesser. Minor is sometimes so called, as key of C with lesser third; C minor.

Lesson. A name used in England for the suite, or the various members of it.

Lesto (It.) (*leh'-sto*). Lively; brisk.

Letter Name. The letter used to designate a degree of the scale, key of piano or organ, line or space of the staff.

Levé (Fr.) (*leh-veh*). Raised; up beat.

Leyer or **Leier** (Ger.). Lyre.

Liaison (Fr.) (*lee-eh-song*). A tie.

Libellion. A variety of music-box.

Liberamente (It.) (*lee-beh-ra-men'-teh*), **Librement** (Fr.) (*leebr-mong*). Freely.

Libretto (It.) (*lee-bret-to*). Little book; the book of an opera or oratorio, etc.

License, Freiheit (Ger.), **Licence** (Fr.), **Licenza** (It.) (*lee-*

chentza). An intentional disregard of a rule of harmony or counterpoint.

Liceo (It.) (*lee-cheh'-o*). Lyceum; academy of music.

Lie (Fr.) (*lee-eh*). Tied; bound; legato.

Lieblich (Ger.). Sweet; lovely.

Lieblich gedacht. Stopped diapason.

Lied (Ger.) (*leed*). Song. **Durchkomponirtes Lied** (all through composed), a song with different melody, etc., to every stanza. **Strophenlied,** the same melody repeated with every stanza. **Kunstlied,** art song; high class of song. **Volkslied,** people's song; national song.

Lieder-Cyclus. Song-circle (as Schubert's Müllerin).

Liederkranz. A singing-society.

Liederkreis. Song circle; collection of songs.

Liederspiel. Song-play; operetta; vaudeville.

Liedertafel (song-table). A social singing-society.

Ligato. See *Legato.*

Ligature. A tie. See *Legatura.*

Ligne (Fr.) (*leen*), **Linea** (It.) (*lee'-neh-ah*), **Linie** (Ger.) (*lee-nee-eh*). Line.

Lingua (It.) (*ling-wah'*). Tongue; reed of organ-pipe.

Linke Hand (Ger.). Left hand.

Lip. The upper and lower edges of the mouth of an organ pipe. **To lip,** the act of blowing a wind instrument.

Lippenpfeife or **Labialpfeife** (Ger.). A flue pipe-organ.

Lira (It.) (*lee'-ra*). Lyre.

Lirico (It.) (*lee'-ree-co*). Lyric.

Liscio (It.) (*lee'-sho*). Smooth.

L'istesso (It.) (*lis-tes'-so*). See *Istesso.*

Litany [from Gr., *litaino,* to pray]. A form of prayer consisting of alternate petitions and responses by priest and people, frequently sung or chanted.

Livre (Fr.) (*leevr*). Book. **A libre ouvert,** "at open book"; to sing or play at sight.

Lobgesang (Ger.). Song of praise.

Loco (It.). Place; play as written. Used after *8va.*

Lontano (It.), **Da lontano.** As if from a distance.

Lösung or **Auflösung** (Ger.) (*lay-soonk*) [from Ger., *lösen,* to free]. Resolution.

Loud Pedal. A name for the damper-pedal.

Loure (Fr.) (*loor*). (1) A slow dance in $\frac{6}{4}$ or $\frac{3}{4}$ time. (2) An old name for a variety of bag-pipe.

Louré (Fr.) (*looreh*). Legato; slurred.

Low. (1) Soft. (2) Deep in pitch.

Lugubre [Fr., *loo-goobr;* It., *loo-goo-breh*]. Mournful.

Lullaby. Cradle song; berceuse.

Lunga (It.). Long. **Lunga pausa,** long pause.

Luogo (It.). See *Loco.*

Lusingando (It.) (*loos-in-gan'-do*), **Lusingante** (It.) (*loo-sin-gan'-teh*), **Lusinghevolmente** (It.) (*loo-sing-eh-vol-men'-teh*), **Lusinghiere** (It.) (*loo-sin-gee-eh-reh*). Coaxing; caressing; seductive. [From It., *lusingare,* to coax or flatter.]

Lustig (Ger.) (*loos-tig*). Merry; gay; lively.

Lute, Luth (Ger.) (*loot*). A string instrument of the guitar family of very ancient origin. It was brought into Europe by the Moors. In shape it resembled the mandolin, and was strung with from six to twelve or more strings of gut. The bass strings were wire-covered and did not pass over the fingerboard. For several centuries the lutes held the foremost place as fashionable instruments. They were made of several sizes. The larger varieties were called Theorbo, Arch Lute, or Chittarone. Music for the lute was written in a system of notation called tablature, *q. v.*

Luth (Ger.) (*loot*). Lute.

Luthier (Ger.) (*loot-eer*). A lute-maker; also given to makers of all string instruments of the guitar or violin families.

Luttosamente. Mournfully. [From It., *luttare,* to mourn; struggle.]

Luttoso (It.) (*loot-to-so*). Mournful.

Lyre. A Greek string instrument of the harp family.

Lyric. Song-like. In poetry, a short poem of a simple, emotional character. The term has been borrowed by music to designate musical works of like character.

Lyric Form. A composition the themes of which are not treated in the manner of the rondo or sonata, *q. v.*

Lyric Stage. The operatic stage. This term will hardly apply to the modern "music drama."

M

M. Abbreviation for Mano or Main, the hand.

M. D. Abbreviation for Main Droite or Mano Destra, the right hand.

M. F. Abbreviation for Mezzo Forte, half loud.

M. G. Abbreviation for Main Gauche, left hand.

M. M. Abbreviation for Maelzel's Metronome.

M. V. Abbreviation for Mezzo Voce.

Ma (It.). But.

Machine Head. The screw and wheel contrivance used instead of pegs in the guitar, etc.

Madre (It.) (*mah'-dreh*). Mother; the Virgin Mary.

Madrigal. A word of uncertain origin. A name given to contrapuntal compositions in any number of parts. They differ from the motet only in being written to secular words, generally amatory. This style of composition was cultivated with great success in England in Elizabeth's reign.

Maesta (It.) (*mah'-es-ta*), **con, Maestade** (*mah'-es-tah-deh*), **con, Maestevole** (*mah'-es-ta-vo-leh*), **Maestevolmente** (*vol-ment-e*), **Maestosamente** (*mah'-es-to-sah-men'-teh*). All mean the same thing: Dignified; with dignity.

Maestoso (It.) (*mah-es-to'-so*). Majestic; with dignity.

Maestrale (It.) (*mah-es-trah-leh*). "Masterful"; the stretto of a fugue when written in canon.

Maestro (It.) (*mah-es-tro*). Master.

Maestro al cembalo. Old term for conductor of orchestra, so called because he conducted seated at the cembalo, or harpsichord.

Maestro del coro. Master of the chorus or choir.

Maestro del putti (*del poot'-tee*). Master of the boys (choir boys).

Maestro di capella. Chapel-master; choir-master; name also given to the conductor of the music in the household of a great personage.

Magadis (Gr.). A string instrument tuned in octaves.

Magas (Gr.). A bridge.

Maggiolata (It.) (*madjo-lah'-tah*). A spring song (from Maggio—May).

Maggiore (It.) (*mad-jo'-reh*), **Majeur** (Fr.) (*mah-zhoor*), **Dur** (Ger.) (*duhr*). Major.

Maggot. Old English name for a short, slight composition of fanciful character.

Magnificat (Lat.). Doth magnify; opening word of the hymn of the Virgin Mary.

Main (Fr.) (*mang*). Hand. **M. D.** or **droite,** right hand; **M. G.** or **gauche,** left hand.

Maitre (Fr.) (*mehtr*). Master.

Maitrise (Fr.) (*meh-trees*). A cathedral music school.

Majestätisch (Ger.) (*mah-yes-tay'-tish*). Majestically.

Major (Lat.). Greater.

Major Chord or **Triad.** One in which the third over the root is major, *i. e.,* two whole tones above the root.

Major Scale. One in which the third of the scale is a major third above the keynote. **Major Key,** or **Mode,** or **Tonality,** has the same meaning.

Malinconia (It.) (*mah-lin-co-nee'-a*), **Malinconico, Malinconoso, Malinconioso, Malinconicamente.** Melancholy; in a sad, melancholy manner.

Mancando (It.) [from *mancare,* to want; fail]. Decreasing; dying away in loudness and speed.

Manche (Fr.) (*mansh*), **Manico** (It.) (*mah'-nee-ko*). Handle; neck of violin, etc.

Mandola (It.), **Mandora.** A large mandolin.

Mandolin, Mandolino (It.) (*man-do-lee-no*). A string instrument of the lute family, strung with eight wire strings tuned in pairs; the tuning same as the violin; played by means of a small plectrum; fingerboard fretted like the guitar.

Mandolinata (It.). Resembling the mandolin in effect.

Manichord [from Lat., *manus,* hand; *chorda,* string]. Supposed to be the earliest form of a string instrument, with keyboard, possibly the same as the clavichord.

Manier (Ger.) (*mah-neer'*). A harpsichord grace.

Maniera (It.) (*man-yeh'-ra*). Manner; style.

Männerchor (Gr.) (*man'-ner-kor*). A men's chorus.

Männergesangverein. Lit., men's song-union.

Mano (It.). Hand. **D.** or **destra,** right hand; **S.** or **sinistra,** left hand.

Manual [from Lat., *manus,* hand]. An organ keyboard.

Marcando, Marcato. Decided; marked; with emphasis.

Marcatissimo. As decided as possible.

March, Marche (Fr.) (*marsh*), **Marcia** (It.) (*mar-chee-a*), **Marsch** (Ger.) (*marsh*). A composition with strongly marked rhythm, designed to accompany the walking of a body of men. Marches vary in tempo from the slow, funeral march to the "charge." The following are the principal varieties: Parade March (Ger., *Paraden-Marsch;* Fr., *pas-ordinaire*); Quick-march or Quickstep (Ger., *Geschwind-Marsch;* Fr., *pas redoublé*); Charge (Ger., *Sturm-Marsch;* Fr., *pas-de-charge*). The funeral march and parade march are generally in $\frac{4}{4}$ time; the quick marches often in $\frac{6}{8}$ time.

Mark. A sign, *q. v.*

Markiert (Ger.) (*mar'-keert*), **Marqué** (Fr.) (*mar-kay*). See *Marcato.*

Marseillaise (Fr.) (*mar-sel-yase*). The French national song, composed by Rouget de Lisle.

Martelé (Fr.) (*mar-tel-leh'*), **Martellato** (It.) (*mar-tel-lah'-to*). Hammered. In piano music indicates a heavy blow with stiff wrist; in violin music, a sharp, firm stroke.

Marziale (It.) (*mart-se-a'-leh*). Martial.

Maschera (It.) (*mas-kay'-ra*). A mask.

Mascherata (It.) (*mas-kay'-ra-ta*). Masquerade.

Masque. Mask. A species of musical and dramatic entertainment founded on mythical or allegorical themes.

Mass, Missa (Lat.), **Messa** (It.), **Messe** (Fr. and Ger.). The communion service in the Roman Catholic Church. In music, that portion of the service consisting of the Kyrie, Gloria, Sanctus, and Agnus Dei, which are sung. The word mass is generally explained as being derived from the words "*Ite missa est,*" used to dismiss non-communicants before the service. High Mass is used on feasts and festivals. Low Mass on ordinary occasions, sometimes without music.

Mässig (Ger.) (*may'-sig*). Moderate; moderato.

Massima (It.). Whole note.

Master Chord. The dominant chord.

Master Fugue. One without episodes.

Master Note. The leading note.

Masure (*mah-soo-re*), **Masurek, Masurka, Mazurka.** A Polish dance in $\frac{3}{4}$ time.

Matelotte (Fr.). A sailors' hornpipe dance in $\frac{2}{4}$ time.

Matinée (Fr.) (*ma-tee-neh'*). A morning concert.

Mean. Old name for an inner part in music for voices; also for inner strings of viol, lute, etc. The C clef was also called the mean clef.

Measure. (1) Old name for any slow dance. (2) The portion of music enclosed between two bars. (3) Rhythm. (4) Tempo.

Mechanism, Mecanisme (Fr.), **Mechanik** (Ger.). (1) A mechanical appliance. (2) Technical skill.

Medesimo (It.) (*mee-deh'-see-mo*). The same as. **Medesimo tempo,** the same time.

Mediant. The third degree of the scale.

Mediation. That part of a chant (Anglican) between the reciting note and the close.

Meisterfuge (Ger.). See *Master-fugue.*

Meistersänger or **Meistersinger** (Ger.). Mastersinger. The Meistersängers were the successors of the minnesingers. Chief among them was Hans Sachs, the hero of Wagner's opera, "Die Meistersinger." The Meistersänger first appeared in the 14th century. They were for the most part workingmen, differing in this respect from the minnesingers, who numbered royal and noble singers in their ranks. The Meistersänger became extinct in 1839, when their last society in Ulm was dissolved.

Melancolia (It.), **Mélancholic** (Fr.). See *Malinconia.*

Mélange (Fr.) (*meh-lonzh*). A medley.

Melisma (Gr.). (1) A song; melody. (2) A run; roulade.

Melismatic. Florid vocalization. A melismatic song is one in which a number of notes are sung to one syllable, as in the florid passages in Handel's solos.

Melodeon. The precursor of the cabinet organ; an instrument with free reeds, operated by suction.

Melodia (It.). (1) Melody. (2) An organ-stop of 8- or 4-foot pitch; soft, flute-like quality.

Melodic. Pertaining to melody, as opposed to harmonic.

Melodico, Melodicoso (It.). Melodiously.

Mélodie (Fr.). Melody; air.

Melodrama. A play abounding in romantic and dramatic situations, with or without musical accompaniment. Melodramatic music is music used to accompany and "intensify" the action of a drama. The term is also applied to instrumental music abounding in startling changes of key or sudden changes of loud and soft.

Melody. An agreeable succession of single sounds, in conformity with the laws of rhythm and tonality. In music for voices the melody is generally in the soprano, or, if for male voices, in the first tenor, but there are many exceptions to this. In orchestral music it is even less necessary that the melody should be in the highest part, as the varying "tone color" of the instruments used is enough to give it the necessary prominence.

Melograph. A mechanical device for recording improvisation on the pianoforte. Many attempts have been made to produce such a machine, but with only partial success.

Melopiano. A pianoforte in which a continuous tone was produced by a series of small hammers which struck rapidly repeated blows on the strings. Invented by Caldara in 1870. It was re-invented in 1893 by Hlavàc of St. Petersburg, and exhibited at the Columbian Exposition, where it attracted great attention.

Melos (Gr.). Melody. Used by Wagner as a name for the recitative in his later works.

Même (Fr.) (*mame*). The same.

Men. (It.). Abbreviation for **Meno,** less; as, **Meno mosso,** slower, less motion.

Menestral (Fr.). Minstrel; Troubadour.

Ménétrier (Fr.) (*meh-neh'-tree-eh*). A fiddler.

Mente (It.) (*men-teh*). Mind. **Alla mente,** improvised.

Menuet (Fr.) (*me-noo-eh*), **Menuett** (Ger.), **Minuetto** (It.). Minuet; a slow, stately dance in $\frac{3}{4}$ time, retained as one of the members of the sonata, quartet, symphony, etc., until Beethoven changed it into the scherzo.

Mescolanza (It.) (*mes-co-lant'-sa*). A medley.

Messa di voce (It.) (*messa-dee-vo-cheh*). Swelling and diminishing on a sustained sound; literally, "massing of the voice."

Mestizia (It.) (*mes-tit'-sia*), **con.** With sadness.

Mesto (It.) (*mehs-to*). Gloomy; mournful.

Mestoso, Mestamente. Mournfully; sadly.

Mesure (Fr.) (*meh-soor*). Measure. **A la mesure,** in time.

Metal Pipes. Organ-pipes made of tin, zinc, etc.

Metallo (It.). Metal; a metallic quality of tone. **Bel metallo di voce,** fine, "ringing" quality of voice.

Meter or **Metre** [Gr., *metron,* a measure]. Properly belongs to poetry, from whence it is transferred to music. In poetry it has two meanings: (1) As applied to a group of syllables; (2) as applied to the number of these groups in a line. English prosody recognizes four groups of syllables, called feet: (1) The Iambus, consisting of a short or unaccented syllable followed by a long or accented syllable as, be-fore; (2) the Trochee, which is just the reverse, as mu-sic; (3) the Anapest, two short followed by a long, as,

re-pro-duce; (4) the Dactyl, which is just the reverse, as, fear-ful-ly. As applied to lines (verses), **Long Meter** signifies four iambic feet in every line; **Common Meter** (also called **Ballad Meter**) an alternation of four and three iambic feet; **Short Meter,** two lines of three feet, one of four, and one of three in every stanza. Trochaic, Anapestic, and Dactyllic Meters are indicated by figures giving the number of syllables in each line, as 8, 6, 8, 6, etc. It is important to the musician to become thoroughly familiar with prosody, lest he fall into the too common error of setting short syllables to the accented beats of the measure, or the reverse.

Method, Méthode (Fr.) (*meh-tode*), **Metodo** (It.). (1) System of teaching. (2) Manner of using the voice, or of performing on an instrument.

Metronome [Gr., *metron,* measure; *nomos,* rule]. A mechanical device for determining the time-value of the beat. The one in ordinary use is attributed to Maelzel, whose name it bears. It consists of a pendulum with two bobs, one of which is movable, driven by clockwork; back of the movable bob is a graduated scale. It is used as follows: If the metronomic indication at the beginning of a piece of music in $\frac{4}{4}$ time is ♩ = 100 (¼-note equal to 100), the movable bob is slid along the rod until it is opposite the figures 100, the pendulum is set in motion, and one swing—indicated by a sharp click—is allowed to every beat.

Mettez (Fr.) (*met-teh*). Put; in organ music used in the sense of "draw" or "add" any stop or stops.

Mezzo or **Mezza** (It.) (*med-zo*). Half.

Mezzo Aria. A style of singing in which the distinctness of recitative is aimed at; also called **Aria parlante,** "speaking aria."

Mezzo Forte. Half loud.

Mezzo Piano. Half soft.

Mezzo Soprano. The female voice between the alto and soprano.

Mezzo Tenore. A tenor with range of baritone.

Mezzo Voce. Half voice.

Mi (It.) (*mee*). The name of E in French, Italian, and Spanish. **Mi contra** fa (mi against fa), the interval from F to B♮; the tritone; three whole tones.

Middle C. The C half way between the fifth line of the bass staff and first line of the treble staff; the C always indicated by the C clef:

Militairemente (Fr.) (*mee-lee-tehr-mong*), **Militarmente** (It.) (*mee-lee-tar-men-teh*). Military style.

Military Band. Consists of (1) brass instruments only; (2) saxophones; (3) brass instruments and clarionets; (4) brass, wood, and saxophones.

Minaccivole (It.) (*min-nat-chee'-vo-leh*), **Minnacivolmente** (*min-nat-chee-vol-men'-teh*), **Minnacciando** (*min-nat-chee-an'-do*), **Minnacciosamente** (*min-nat-chee-o-sa-men'-teh*), **Minnaccioso** (*min-nat-chee-o'-so*). Menacing; threatening.

Mineur (Fr.) (*mee-noor*). Minor.

Minim. A half-note.

Minnesänger or **Minnesinger** (Ger.). German name for Troubadour; literally, love-singer.

Minor (Lat.). Lesser.

Minor Chord. The third above the root minor.

Minor Interval. One half-tone less than major.

Minor Scale. The third degree, a minor third above the keynote.

Minstrel. See *Troubadour.* Minstrel has been adopted as the name of the imitation Ethiopians who sing songs supposed to be illustrative of the manners and customs of the plantation negroes in the days of slavery.

Minuet. See *Menuet.*

Mise de voix (Fr.) (*meese de vo-a*). See *Messa di voce.*

Mise en scene (Fr.) (*meese ong scayne*). The "getting up"; putting on the stage of a play, opera, etc.

Misteriosamente. Mysteriously.

Misterioso (It.). Mysterious.

Misurato (It.) (*mee-soo-rah'-to*). Measured; in strict time.

Mit (Ger.). With.

Mit Begleitung (*be-gley'-toonk*). With accompaniment.

Mixed Cadence. A close, consisting of subdominant, dominant, and tonic chords, so called because it includes the characteristic chords of both the plagal and authentic cadences, viz.: subdominant and dominant.

Mixed Chorus, Mixed Voices. Male and female voices together.

Mixolydian. See *Mode.*

Mixture. An organ-stop with from three to six small pipes to each note, tuned to certain of the overtones of the fundamental (diapason) used in full organ only.

Mobile (It.) (*mo'-bee-leh*). With motion; mobile.

Mode [Lat., *modus,* manner, way]. (1) A scale in Greek and ecclesiastical music. (2) In modern music used only in conjunction with the terms major and minor, as Major Mode, Minor Mode. **Greek Modes;** the scale system of the Greeks is not yet quite satisfactorily made out. According to Chappel, who is considered the best authority, the succession of whole and half tones was the same in all the modes, their only difference being in pitch. He gives the following as the initial notes of the principal modes: Dorian (the standard mode) D, Phrygian E, Lydian F♯, Mixolydian G. Those modes the initial notes of which are below the Dorian were distinguished by the prefix *hypo,* beneath, as Hypolydian C♯, Hypophrygian B, Hypodorian A. The succession of sounds was like that of the natural scale of A minor. Church (or ecclesiastical), or Gregorian, or Ambrosian modes were derived from the Greek modes, but discarded the chromatic sounds. Thus the Dorian and Phrygian were the same, that is, had the same initial sounds, but the Lydian began on F instead of F♯. There are other differences between the Greek and the Church modes, viz.: The first four are called authentic; those the initial notes of which are below the Dorian are called plagal; each plagal mode is considered as the relative of the authentic mode, beginning a 4th above it. The final of a plagal is always made on the initial note of its related authentic mode. If the interpretation of the Greek modes is to be trusted, the Church modes seem to have arisen from a misunderstanding of the Greek modes.

Moderatamente (*mod-e-rah-tah-men'-teh*). Moderately.

Moderatissimo (*mod-e-rah-tis'-see-mo*). Very moderate.

Moderato (It.) (*mod-e-rah'-to*). Moderate.

Moderazione (It.) (*mo-deh-rat-se-o'-neh*), **con.** With moderation.

Modificazione (It.) (*mo-dee-fee-cat-se-o'-neh*). Modification; light and shade.

Modinha (Port) (*mo-deen'-ya*). Portuguese love-song.

Modo (It.). Mode; style.

Modulation. (1) Gradation of sound in intensity. (2) Change of key or tonality. Diatonic modulation moves from one key to another by means of chords from related keys; chromatic modulation, by means of chords from non-related keys; enharmonic modulation, by substituting ♯ for ♭, or the reverse. A passing or transient modulation is one followed by a quick return to the original key; the signature is not changed in a modulation of this kind. A final modulation is one in which the new key is retained for some time, or permanently; it is generally indicated by a change of signature following a double bar.

Modus (Lat.). Mode; scale.

Moll (Ger.) [Lat., *mollis,* soft]. Minor.

Moll-Akkord. Minor chord.

Moll-Tonart. Minor key or mode.

Moll-Tonleiter. Minor scale; literally, tone-ladder.

Molle (Lat.). Soft; mediæval name for B♭, B♮ being called B durum (hard). The German words for minor and major (*moll, dur*) are derived from these terms, also the French and Italian names for the flat sign, viz., French, *bémol;* Italian, *bemolle.*

Mollemente (It.) (*mol-leh-men-teh*). Softly; sweetly.

Molto (It.). Very much. **Di molto,** exceedingly; as Allegro di molto, exceedingly rapid.

Monferina (It.) (*mon-feh-ree'-nah*). Italian peasant dance in $\frac{6}{8}$ time.

Monochord [Gr., *monos,* one; *chorda,* string]. An instrument consisting of a single string stretched over a soundboard, on which is a graduated scale giving the proportionate divisions of the string required for the production of perfect intervals. A movable bridge is placed at the points indicated on the scale. The Monochord was for-

merly used as a means for training the ear. It is now used only for acoustic experiments.

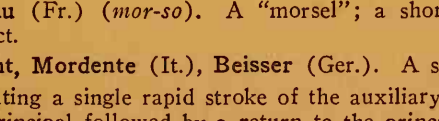
Monody. (1) A song for a single voice unaccompanied. (2) In modern usage it denotes a composition in which the melody is all-important, the remaining parts simply accompaniment; called also Homophony and Monophony—the antithesis of Polyphony.

Monotone. Recitative on a single sound.

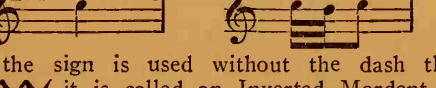
Montre (Fr.) (*mongtr*). Lit., displayed. The open diapason, so called because the pipes are generally placed in the front of the case and ornamented.

Morceau (Fr.) (*mor-so*). A "morsel"; a short piece; an extract.

Mordent, Mordente (It.), **Beisser** (Ger.). A sign indicating a single rapid stroke of the auxiliary note below the principal followed by a return to the principal. Thus:



When the sign is used without the dash through it, thus it is called an Inverted Mordent, or Pralltriller, and consists of the principal and the auxiliary note above. Thus:



The Mordent proper is not used in modern music, and the word Mordent is now by common usage applied to the inverted Mordent, or Pralltriller.

Morendo (It.) [from *morire, to die*]. Dying away; gradually growing softer and slower.

Morisca (It.). Morris dance.

Mormorando, Mormorevole, Mormorosa (It.). Murmuring.

Morris Dance. A rustic dance of Moorish origin.

Mosso (It.). Moved. **Piu mosso,** faster. **Meno mosso,** slower.

Mostra (It.). A direct , generally used in manuscript music to indicate an unfinished measure at the end of a brace.

Moteggiando (It.) (*mo-ted-jan'-do*). Bantering; jocose.

Motet, Motett, Motetto (It.). A vocal composition to sacred words in contrapuntal style. The madrigal differs only in being set to secular words. Many modern compositions to sacred words (not metric) are called motets, but would more properly be called anthems.

Motif (Fr.), **Motivo** (It.), **Motiv** (Ger.). Motive. (1) A short, marked musical phrase. (2) A theme for development. See *Leitmotiv.*

Motion, Moto (It.). **Conjunct Motion,** movement by degrees. **Disjunct Motion,** movement by skips. **Direct, Similar,** or **Parallel Motion,** when two parts ascend or descend together. **Contrary Motion,** when two parts move in opposite directions. **Oblique Motion,** when one part is stationary while the other moves.

Mouth. The opening in the front of an organ flue-pipe.

Mouth-organ. The harmonica; Pandean pipes.

Mouthpiece. In brass instruments the cup-shaped part applied to the lips in oboe, clarionet, etc., the part held between the lips. [Fr., *embouchure;* It., *imboccatura;* Ger., *Mundstück.*]

Movement, Mouvement (Fr.) (*move-mong*). (1) Tempo. (2) One of the members of a sonata, symphony, etc. (3) The motion of a part or parts.

Movimento (It.). Movement; tempo. **Doppio movimento,** double movement; when a change of time signature from $\frac{4}{4}$ to $\frac{2}{2}$ occurs, and it is desired to preserve the same rate of movement, or tempo, *i. e.,* the quarter-note beat becomes the half-note beat.

Munter (Ger.). Lively; brisk; allegro.

Murky. An old name for a piece of harpsichord music with a bass of broken octaves.

Musars. Troubadour ballad singers.

Musette (Fr.). (1) A bagpipe. (2) An old dance. (3) In the suite the second part or "trio" of the gavotte, etc., is

frequently so called, and is written in imitation of bagpipe music. (4) A soft reed-stop in the organ.

Music, Musica (Lat. and It.), **Musique** (Fr.), **Musik** (Ger.) [from Gr., *mousike,* from *mousa, muse*]. Originally any art over which the Muses presided, afterward restricted to the art that uses sound as its material.

Music Box. An instrument in which steel tongues are vibrated by means of pins set in a revolving cylinder.

Musical Glasses. An instrument consisting of a number of goblets, tuned to the notes of the scale, vibrated by passing a wetted finger around the edge.

Musician. (1) One who makes a livelihood by playing, singing, or teaching music. (2) A member of a regimental or naval band. (3) A composer of music. "Musician" is a very elastic term; it includes every grade from the drummer and fifer to Mozart.

Musikant (Ger.). A vagabond musician.

Musiker, Musikus (Ger.). A musician. (Generally used in a derogatory sense.)

Mutation Stop. Any organ-stop not tuned to the diapason or any of its octaves, as the tierce, quint, twelfth, larigot, etc. Stops of this kind (also mixtures, cornets, sesquialteras) are used for the purpose of "filling up" the volume of tone and giving it greater brilliancy.

Mute [It., *sordino;* Fr., *sourdine;* Ger., *Dämpfer*]. A small contrivance of wood or metal placed on the bridge of the violin, etc., to deaden the sound; a cone or cylinder of pasteboard, leather, or wood placed in the bell of a brass instrument for the same purpose.

Mutig (Ger.) (*moo-tig*). Bold; spirited; vivace.

N

Nacaire (Fr.) (*nah-kehr'*). A large drum.

Nacchera (It.) (*nak-keh'-rah*). Military drum.

Nach (Ger.). After; according to; resembling.

Nach Belieben. At pleasure; ad libitum.

Nach und nach. By degrees; poco a poco.

Nachahmung. Imitation.

Nachdruck. Emphasis.

Nachlassend. Retarding.

Nachsatz. Closing theme; coda.

Nachspiel. Postlude.

Nachthorn (Ger.). Night-horn. An organ-stop; large-scale closed pipes, generally 8-foot tone.

Naïf (Fr.), masc. (*nah-if*), fem. **Naïve** (*nah-eve*). Simple; natural; unaffected.

Naiv (Ger.) (*nah-if*). See *Naïf.*

Naïvement (Fr.) (*na-eve-mong*). Artless.

Naïveté (Fr.) (*na-eve-teh*). Simplicity.

Naker. A drum. (Obsolete.)

Narrante (It.) (*nar-ran-teh*). Narrating. A style of singing in which especial attention is given to distinctness of enunciation, rather than to musical effect.

Nasard, Nazard, or **Nassat.** An organ-stop tuned a twelfth above the diapason.

Nason Flute. A soft, closed stop, 4-foot pitch.

Natural. A sign ♮ which restores a letter to its place in the natural scale. In the ancient system of music the only changeable note in the scale was B. The sign for that sound was ♭, the old form of the letter; it signified the sound we call B flat and was called B rotundum, *i. e.,* round B. When it was to be raised a half tone a line was drawn downward at the right side, thus ♮, and it was called B quadratum, *i. e.,* square B. In our modern music these have been retained as the signs for flat and natural.

Natural Horn or **Trumpet.** Those without valves or slides. The sounds produced are called natural harmonics, and are the same as may be produced by touching lightly a vibrating string at any point that will cause it to divide into equal parts, as 2, 3, 4, etc.

Natural Major Scale. The scale of C major.

Natural Minor Scale. A-minor; also any minor scale with unchanged 6th and 7th.

Natural Pitch. The sounds produced by flute, clarionet, etc., without overblowing. The flute, oboe, and bassoon overblow at the octave above their fundamental. The clarionet at the 12th.

Naturale (It.) (*nah-too-rah'-leh*), **Naturel** (Fr.) (*nah-too-rel'*). Natural; unaffected.

Neapolitan Sixth. A name given to a chord consisting of the subdominant with minor 3d and minor 6th, as F, A♭, D♭; used in both major and minor keys.

Neben (Ger.) (*neh'-ben*). Subordinate; accessory.

Neben-Dominant (Ger.). The dominant of the dominant.

Neben-Gedanken (Ger.). Accessory themes.

Nebensatz (Ger.). An auxiliary theme in sonata, etc.

Nebenwerk. The second manual of the organ.

Neck [Ger., *Hals;* Fr., *manche* (mongsh)]. The "handle" of violin, guitar, etc.; on its top is the fingerboard; at its end, the peg-box.

Negli (It.) (*nehl-yee'*), **Nei, Nel, Nell, Nella, Nelle, Nello.** In the manner of.

Negligente (It.) (*neg-lee-gen'-teh*). Careless.

Negligentimente (It.) (*neg-lee-gen-te-men-teh*). Carelessly.

Negligenza (*neg-lee-gent-sa*), **con.** With carelessness.

Nel battere (It.) (*bat-teh-reh*). At the beat.

Nel stilo antico. In the antique style.

Nenia or **Nænia** (Lat.). A funeral dirge.

Nettamente (It.) (*nett-a-men-teh*). Neatly; clearly.

Netto (It.). Neat; exact.

Neuma, Neumes. Signs used in mediæval notation.

Nineteenth. An organ-stop; two octaves and a fifth above the diapason.

Ninth. An interval one degree beyond the octave, being the second removed an octave; it may, like the second, be minor, major, or augmented. The minor and major ninths are essential dissonances, that is, sounds derived from the fundamental; with the augmented ninth the lower sound is really the ninth, thus, G, B, D, F, A or A♭, are overtones of G, but C, D♯ arise from B, D♯, F♯, A, C, chord of ninth. A chord consisting of root major 3, perfect 5, minor 7, and major or minor ninth may have either major or minor ninth in major keys, but only the minor ninth in minor keys.

Nobile (It.) (*no-bee-leh*). Noble; grand.

Nobilita (It.) (*no-bee'-lee-ta*), **con.** With nobility.

Nobilmente (It.) (*no-bil-men-teh*). Nobly.

Noch (Ger.). Still; yet; as, **noch schneller,** still faster.

Nocturne (Fr.) (*noc-toorn*), **Notturno** (It.), **Nachtstück** or **Nokturne** (Ger.) (*nok-toor'-neh*). Literally, night-piece; a quiet, sentimental composition, usually in Lyric form, but under the title Notturno important compositions for several instruments or full orchestra have been written containing several movements.

Nocturns. Night services in the R. C. Church, at which the psalms are chanted in portions, also called nocturns.

Node. A line or point of rest in a vibrating body. A node may be produced in a vibrating string by touching it lightly. (*Cf.* under Natural Horn.) The sounds thus produced, called harmonics, are often used on instruments of the violin family and on the harp.

Noël (Fr.) (*no-el*), **Nowell** (Eng.). "Good news"; "Gospel." Christmas eve songs or carols.

Noire (Fr.) (*no-ar*). Black; quarter note.

Nonet [It., *nonetto;* Ger., *Nonett*]. A composition for nine voices or instruments.

Nonuplet. A group of nine notes to be played in the time of six or eight of the same value.

Normal Pitch. The pitch of a sound, generally A or C, adopted as a standard. This standard for the sound A, second place, has varied from 404 vibrations per second in 1699 to 455 in 1859. By almost universal consent the modern French pitch is now adopted, viz., A = 435 vibrations per second.

Notation. The various signs used to represent music to the eye, as staff, clefs, notes, rests, etc. The earliest attempts at the representation of musical sounds of which we have any knowledge were made by the Greeks, who used the letters of their alphabet, modified in various ways to represent the series of sounds they employed. Their series of sounds is supposed to have begun on the note A, first space in the bass clef. From this system music has retained the name of A for this sound. The next development was the adoption of a series of signs called neumæ. These signs, although

curiously complicated, were yet very defective in precision, being inferior to the letters as indications of pitch. The great want, both of the letter system and the neumæ, was that neither gave any indication of the duration of the sounds. The next step was the adoption of the staff. At first use was made only of the spaces between the lines, and, as notes had not yet been invented, the syllables were written in the spaces; this gave exactness to the relative pitch of the sounds but no indication of their duration. The next step was to use the lines only, indicating the sounds by small square notes called points. The letter names of the lines, of which eight was the number, were indicated by Greek letters placed at the beginning. This, though an improvement on the plan of dislocating the syllables, was still wanting in that no duration was indicated. This desideratum was secured by the invention of the notes, attributed to Franco of Cologne. Invention was now on the right track. The expression of pitch and relative duration were now determined with exactness. The system of notation now in use is substantially the same, modified and improved to meet the requirements of modern musical complexity.

Note. A sign which, by its form, indicates the relative duration of a sound, and by its position on the staff the pitch of a sound.

Notenfresser (Ger.). "Note devourer." A humorous title for a ready sight-reader; generally implies one whose playing is more notes than music.

Nourri (Fr.) (*nour-ree*). Nourished; *un son nourri,* a well-sustained sound. Generally applied to vocal sounds.

Novelette. A name invented by Schumann and given by him to a set of pieces without formal construction, with numerous constantly changing themes, giving expression to a very wide range of emotions.

Novemole (Ger.) (*no-veh-mo'-leh*). Nonuplet.

Nuance (Fr.) (*noo-ongs*). Shading; the variations in force, quality, and tempo, by means of which artistic expression is given to music.

Number. (1) A movement of a symphony or sonata. (2) A solo, chorus, or other separate part of an opera or oratorio, etc. (3) A given piece on a concert programme. (4) The "opus" or place in the list of an author's works as to order of composition.

Nunsfiddle [Ger., *Nonnen-Geige*]. Called also Tromba Marina. An instrument with a distant resemblance to a double bass, furnished with one string and a peculiarly constructed bridge. The harmonic sounds only are used. It gets its name from the fact that it was formerly used in Germany and France in the convents to accompany the singing of the nuns.

Nuovo (It.) (*noo-o'-vo*), **Di nuovo.** Over again; repeat.

Nut [Ger., *Sattel,* saddle; Fr., *sillet,* button; It., *capo tasto,* head-stop]. (1) The ridge at the end of the fingerboard next the peg-box; its purpose is to raise the strings slightly above the fingerboard of instruments of violin and guitar families. (2) [Ger., *Frosch,* frog; Fr., *talon,* heel]. The piece at the lower end of violin bow, etc., in which the hair is inserted and tightened or slackened by means of a screw.

O

O (It.). Or; also written **od.**

Ob. Abbreviation of oboe and obbligato.

Obbligato (It.) (*ob-blee-gah'-to*). An essential instrumental part accompanying a vocal solo.

Ober (Ger.) (*o'-behr*). Over; upper.

Oberwerk. The uppermost manual of an organ.

Obligé (Fr.) (*o-blee-zheh*). Obbligato.

Oblique Motion. When one part is stationary while the other ascends or descends.

Oboe (It.) (*o-bo-eh*), plural, oboi (*o-bo-ee*); (Fr.) **Hautbois** (*ho-boa*); (Eng.) **Hautboy** or **Hoboy** [from the French word which means, literally, "high-wood"]. A wind instrument with double reed, formerly the leading instrument in the orchestra, filling the place now taken by the violins. A pair are generally employed in the modern orchestra. The oboe is one of the most ancient and widely disseminated of musical instruments. It is the general opinion of students of antiquity that many of the instruments called by the general name "flute" by the Greeks were oboi.

Oboe. A reed-stop in the organ, of 8-ft. pitch, voiced to resemble the oboe.

Oboe d'amore (It.) (*dah-mo'-reh*). Oboe "of love"; a small soft-toned oboe.

Oboe di caccia (It.) (*cat'-cheea*). Oboe of the chase; a large oboe, used formerly as a hunting signal.

Oboist, Oboista (It.). An oboe player.

Ocarine, Ocarina (It.). A small wind instrument of terra cotta, with flute-like quality of tone,—more of a toy than a musical instrument.

Octave, Ottava (It.), **Oktave** (Ger.). (1) The interval between a given letter and its repetition in an ascending or descending series. The diapason of the Greeks. (2) An organ-stop of 4-ft. pitch.

Octave Flute. The piccolo.

Ottava bassa. An octave lower than written; the sign: 8va Ba

Ottava alta (It.). At the octave above; indicates that the passage is to be played an octave higher than written, indicated by the sign: 8va

A return to the natural position of the notes is signified by the word *loco* (place), or frequently by the cessation of the dotted line, thus: 8va

Octet, Octuor, Ottetto (It.), **Oktett** (Ger.), **Octette** (Fr.). A composition for eight solo voices or instruments.

Octo basse (Fr.). A large double bass going a third lower than the ordinary instrument, furnished with a mechanism of levers and pedals for stopping the strings—an important addition to the orchestra.

Octuplet. A group of eight notes played in the time of six of the same value.

Ode Symphonie (Fr.). Choral symphony.

Odeon (Gr.), **Odeum** (Lat.). A building in which public contests in music and poetry were held. In modern use as a name for a concert-hall or theater.

Oder (Ger.). Or.

Œuvre (Fr.) (*oovr*). Work; opus.

Offen (Ger.). Open.

Offertory, Offertorio (It.), **Offertoire** (Fr.) (*of-fer-twar*), **Offertorium** (Ger. and Lat.). (1) The collection of the alms of the congregation during the communion service. (2) The anthem or motet sung by the choir at this time. (3) A piece of organ music performed during this time.

Ohne (Ger.) (*o'-neh*). Without, as ohne Ped., without pedal.

Olio [Sp., *olio,* from Lat., *olla,* pot. A mixture of meat, vegetables, etc., stewed together]. Hence, a medley of various airs; a potpourri.

Olivettes (Fr.) (*o-lee-vet*). Dance after the olive harvest.

Omnes or **Omnia** (Lat.). All. Same as *Tutti.*

Omnitonic, Omnitonique (Fr.). All sounding, *i. e.,* chromatic; applied to brass instruments.

Ondeggiamento (It.) (*on-ded-ja-men'-to*), **Ondeggiante** (It.) (*on-ded-jan'-teh*), **Ondulation** (Fr.) (*on-doo-lah-siong*), **Ondulé** (Fr.) (*on-doo-leh*), **Ondulieren** (Ger.) (*on-doo-lee'-ren*). Waving, wavy; undulating; tremolo.

Ongarese (It.) (*on-gah-reh'-seh*). Hungarian.

Open Diapason. See *Diapason.*

Open Harmony. An equidistant arrangement of the notes of the chords.

Open Notes. (1) The sounds produced by the strings of a violin, etc., when not pressed by the finger. (2) The natural sounds of horn, trumpet, etc., *i. e.,* without valves.

Open Pipe. An organ-pipe without stopper.

Open Score. One in which each voice or instrument has a separate staff assigned to it.

Open Strings. See *Open Notes* (1).

Opera (It.) [from Lat., *opus, work*]. A combination of music and drama in which the music is not merely an incidental, but the predominant element. The opera originated in an attempt to revive what was supposed to be the manner in which the classic Greek drama was performed. The efforts of the group of musical enthusiasts who made this attempt culminated in the production of "Euridice," in 1600, the first Italian opera ever performed in public. The ground being broken, new cultivators soon appeared, and the new plant grew rapidly. Peri, the composer of "Euridice," was succeeded first by Gagliano, then by Monteverde—one of the great names in music. In his hands the opera developed

with extraordinary rapidity. Before the close of the 17th century a host of opera writers appeared, led by Scarlatti. The next important development in the form of opera was made by Lulli, the court musician of Louis XIV. No very striking advance was now made until Handel appeared. He did little in the way of developing the form, but infused so much genius into the received form that it gave it a new life. In this respect Handel resembled Mozart, who, at a later stage of the development of the opera, was quite satisfied to take the then received form, which his genius sufficed to make immortal. The first decided departure from the traditional form was made by Gluck, whose theory of dramatic music is strongly akin to the modern theory of Wagner. The opera since Mozart has grown with so much luxuriance, in such a diversity of forms, that even a slight sketch of it would be impossible in our limits. Appended will be found the names of the principal varieties.

Opera Buffa. Comic opera. (Fr., *Opéra Bouffe.*)

Opéra Comique (Fr.). Comedy (not comic) opera.

Opera drammatica (It.). Romantic opera. In modern German usage the term "Musikdrama" has been adopted to distinguish the modern from the old form of opera.

Opera Seria. Grand opera; serious opera; tragic opera.

Operetta (It.). An opera with spoken dialogue.

Ophicleide, Oficleide (It.) [from Gr., *ophis,* snake, and *kleis,* key. Lit., "keyed snake," in allusion to its contorted shape]. A large brass instrument of the bugle family, *i. e.,* with keys, now little used. The best example of its use by a great composer will be found in Mendelssohn's "Midsummer Night's Dream" music.

Oppure (It.) (*op-poo'-reh*). See *Ossia.*

Opus (Lat.). Work; used by composers to indicate the order in which their works were written.

Oratorio (It.) [from Lat., *oratorius,* pertaining or belonging to prayer; a place for prayer]. A composition consisting of solos and concerted pieces for voices, the theme of which is taken from the Bible or from sacred history. The name arose from the fact that St. Philip Neri gave discourses intermingled with music in his oratory about the middle of the 16th century. The term Oratorio is also used for secular works written on the same plan, such as Haydn's

"Seasons," and Bruch's "Odysseus," but is manifestly inappropriate. The oratorio is descended from those middle-age dramatic performances founded on biblical or moral themes, known as mysteries, moralities, or miracle plays. It took its rise about the same time as the opera, from which it differs chiefly in that it affords an opportunity for the highest developments of the contrapuntal art, whereas the opera is essentially monodic. The oratorio has not gone through the manifold changes and diversities that have marked the development of the opera, nor has it attracted anything like the number of composers that have devoted themselves to the opera. The first writer of any prominence in this field was Carissimi. He was followed by A. Scarlatti; then Handel appeared and stamped for all time the form of the oratorio. His great contemporary, Bach, equaled if he did not surpass him, but in a different style. Handel has had but two successors worthy to be named with him—Haydn and Mendelssohn, each of whom has stamped a new character on the oratorio without descending from the high plane on which this class of composition should stand. The taste for the oratorio seems to be on the wane, as no composer of any mark has of late years devoted his attention to it.

Orchestra, Orchestre (Fr.), **Orchester** (Ger.) [from Gr., *orchester,* a dancer]. Originally the place where the dancing took place in the Greek theater. (1) The place where the instrumentalists are placed. (2) The company of instrumentalists. (3) The collection of instruments used at any performance. See *Instrument.*

Orchestrate. To write music for the orchestra.

Orchestration. The art of writing for the orchestra.

Orchestrion. A mechanical organ designed to imitate, by means of various stops, the instruments of the orchestra.

Ordinario (It.) (*or-dee-nah'-ree-o*). Usual; ordinary; as tempo ordinario, the usual time, used in the sense of moderate.

Organ, Organo (It.), **Orgue** (Fr.), **Orgel** (Ger.) [from Gr., *organon,* tool, implement, instrument]. An instrument consisting of a large number of pipes grouped according to their pitch and quality of tone into "stops." A large bellows supplies the compressed air or "wind" to the various air-tight boxes called sound-boards, on which the pipes are

placed. By means of a key mechanism the "wind" is allowed to enter the pipes corresponding to any given pitch at will. The set or sets of pipes it is desired to sound are controlled by means of "registers," which, when drawn, allow the "wind" to enter the pipes of the "stop," the name of which is marked on the knob of the register. Organs are built with from one to four, and even more, "manuals," or keyboards, placed one above the other. Three manuals is the usual number. The lowest is called the "choir organ," the middle the "great organ," the upper the "swell organ." When a fourth manual is added it is called the "solo manual," a fifth the "echo organ"; there is also a keyboard for the feet called the "pedal organ."

Organ Point, Point d'orgue (Fr.), **Orgelpunkt** (Ger.). A succession of harmonies belonging to the key, written over a prolonged holding of the dominant or tonic, or both; an organ point is generally at the bass.

Organetto (It.). Small organ; bird-organ.

Organum (Lat.), **Organon** (Gr.). An early attempt at part-writing in which the parts moved in fourths or fifths with each other.

Orguinette. A small mechanical reed-organ.

Orpharion. A lute with wire strings.

Osservanza (It.) (*os-ser-van'-tsa*), **con.** With care; with exactness.

Ossia (It.) (*os'-see-a*). Or else; otherwise; as ossia piu facile, or else more easily.

Ostinato (It.) (*os-tee-nah'-to*). Obstinate. **Basso ostinato** is a name given to a frequently repeated bass with a constantly varied counterpoint, called also ground bass; frequently used by the old composers as the foundation for the passacaglio.

Otez (Fr.) (*o-teh*). Take off; a direction in organ music to push in a given register.

Ottavino (It.) (*ot-ta-vee-no*). The piccolo.

Ottavo (It.). See *Octave.*

Ottetto (It.). See *Octet.*

Ou (Fr.) (*oo*). See *Ossia.*

Ouvert (Fr.) (*oo-vehr*). Open. See *Open Notes.* **A livre ouvert,** literally, "at open book"; at sight.

Overblow. To blow a wind instrument in such a manner as to make it sound any of its harmonics. In the organ a pipe is overblown when the air-pressure is too great, causing it to sound its octave or twelfth.

Overspun. Said of strings covered with a wrapping of thin wire.

Overstring. Arranging the stringing of a piano in such a way that one set crosses the rest diagonally.

Overtone. The sounds produced by the division of a vibrating body into equal parts.

Overture, Overtura (It.), **Ouverture** (Fr.), **Ouverture** (Ger.). A musical prelude to an opera or oratorio. Independent compositions are also written under the name of concert overtures, generally with some descriptive title. In its highest form the overture is developed in the sonata form without repeating the first part. Many overtures are nothing but a medley of airs in various tempos.

Ovvero. See *Ossia.*

P

P. Abbreviation for piano. Soft (positive degree).

PP. Abbreviation for piu piano. Softer (comparative degree).

PPP. Abbreviation for pianissimo. Softest (superlative degree).

P. F. Abbreviation for pianoforte (when capital letters are used). **p. f.** Abbreviation for poco forte, a little loud; or piu forte, louder. In French organ music **P.** signifies posatif, *i. e.,* choir-organ.

Padouana (It.) (*pah-doo-ah'-nah*), **Paduana, Padovana, Padovane** (Fr.) (*pah-do-van*). See *Pavan.*

Pæan (Gr.). A song of triumph, originally in praise of Apollo.

Paired Notes. A succession of thirds, sixths or eighths on the piano.

Palco (It.). The stage of a theater.

Pallet. The valve that controls the admission of "wind" to the pipes of the organ, harmonium, etc.

Pallettes (Fr.). The white keys of the piano, etc. The black keys are called *feintes* (faints).

Pandean Pipes or **Pan's Pipes.** The syrinx; a series of small pipes made from reeds, sounded by blowing across the open top. An instrument of unknown antiquity and universal use. The ancient Peruvians carved them out of stone. The Fijians and the South American Indians make them with a double set of pipes—one set open, the other closed at one end, thus producing octave successions.

Pantalon (Fr.). One of the numbers in a set of quadrilles. The old set of quadrilles consisted of five or six numbers called: (1) pantalon; (2) été; (3) poule; (4) pastourelle; (5) finale. If there were six, the other was called trénis.

Parallel Keys. The major and minor scales beginning on the same keynote.

Parallel Motion. When two parts or voices ascend or descend together.

Paraphrase. An elaborate arrangement of a piece of music for the piano, originally written for the voice, or for some other instrument. An orchestral paraphrase is a like arrangement of a vocal or pianoforte composition.

Parlando, Parlante (It.) (*par-lan'-do, par-lan'-teh*). Declaiming; singing in recitative style; playing in imitation of vocal recitative.

Part. (1) The series of sounds allotted to a single voice or instrument, or a group of voices or instruments of identical kind in a musical composition. (2) One of the counterpoints of a polyphonic composition for piano or organ, as a three- or four-part fugue. (3) One of the divisions of an extended form as indicated by double bars.

Part-Song. A composition for equal or mixed voices, unaccompanied, consisting of a melody to which the other parts are subordinated, in this respect differing from the glee and madrigal, which are contrapuntal, *i. e.*, all the parts are of equal importance.

Part-Writing. Counterpoint.

Partial Tones. See *Overtone.*

Partita (It.) (*par-tee'-tah*). See *Suite.*

Partition (Fr.) (*par-tee'-syong*), **Partitur** (Ger.) (*par-tee-tour'*), **Partitura** (It.) (*par-tee-too'-rah*), **Partizione** (It.)

(*par-teetz-eo'-neh*). [From It., *partire*, to divide.] In allusion to the division by bars of the page; in English "scoring"; an orchestral or vocal score.

Paspy [from Fr., *passepied*], **Passamezzo** (It.) (*passa-med'-so*). A dance resembling the minuet, but more rapid in its movement.

Passacaglio (It.) (*pas-sa-cal'-yo*), **Passacaglia** (*pas-sa-cal'-ya*), **Passecaille** (Fr.) (*pass-ca-ee*), **Passe-rue** (Fr.) (*pass-roo*), **Passa-calle** (Sp.) (*pas-sa-cal'-leh*), **Gassenhauer** (Ger.) (*gas-sen-how-er*). Literally, "running the street." An old dance in triple time, generally written on a ground bass.

Passage. (1) A musical phrase. (2) The figure of a melodic sequence. (3) A brilliant run or arpeggio.

Passaggio (It.) (*pas-sad'-jeo*). Passage.

Passing Note. An ornamental melodic note foreign to the harmony; when these notes fall on the beat or the accent they are called changing notes.

Passione (It.). Passion-music; a musical setting of the closing scenes in the life of the Saviour in the form of an oratorio, originally with dramatic action. The Oberammergau passion-play is a survival of this custom.

Passione (It.) (*pas-se-o'-neh*), **Passionato** (It.) (*nah-to*), **Passionatamente** (It.), **Passioné** (Fr.) (*pas-si-o'-neh*), con. With passion; intensity; impassioned; with intense passion.

Pasticcio (It.) (*pas-tit'-che-o*), **Pastiche** (Fr.) (*pas-tish*). A "composition" made up of airs, etc., borrowed from different sources.

Pastoral, Pastorale (It.) (*pas-to-rah'-leh*). (1) A rustic melody in $\frac{6}{8}$ time. (2) Used to designate an extended composition intended to portray the scenes and emotions of rustic life, as pastoral symphony, pastoral sonata.

Pastorella (It.) (*pas-to-rel'-lah*), **Pastorelle** (Fr.) (*pas-to-rel*). A little pastoral.

Pastourelle. A figure in the quadrille. See *Pantalon.*

Pateticamente (It.) (*pa-teh-tee-cah-men'-teh*), **Patetico** (It.) (*pa-teh'-tee-co*), **Pathétiquement** (Fr.) (*pa-teh-teek-mong*), **Pathétique** (Fr.) (*pa-teh-teek*). Pathetic; pathetically.

Patimento (It.) (*pah-tee-men-to*). Suffering. **Con espressione di patimento,** with an expression of suffering.

Patouille (Fr.) (*pah-too-ee*). Claquebois; xylophone.

Pauke (Ger.) (*pow-keh*), pl., **Pauken.** Kettle-drum.

Pausa (It.) (*paw-sa*), **Pause** (Fr.) (*paws*). A rest or pause; a bar's rest.

Pavan. A stately dance in $\frac{4}{4}$ time. The name is derived either from *pavo,* a peacock, in allusion to its stately character, or from *pavana,* the abbreviated form of *Padovana,* the Latin name of Padua, where the dance is said to have originated.

Pavana (It.), **Pavane** (Fr.). Pavan.

Paventato (It.) (*pa-ven-tah'-to*), **Paventoso** (*pa-ven-to-so*) [from Lat., *pavidus,* fearing]. Timid; with fear; timidly.

Pavillon (Fr.) (*pa-vee-yong*). The bell of a horn, clarionet, etc.

Pavillon chinois (*shee-no-a*). A staff of small bells. **Flute à pavillon,** an organ-stop with "bell-mouthed" pipes.

Pedal, abbreviated **Ped.** [from Lat., *pes,* a foot]. (1) Any mechanism controlled by the foot; in the piano, the contrivance for raising the dampers; also that for shifting the action (una-corda). In square and upright pianos, the soft pedal, when depressed, interposes small strips of soft leather between the hammers and strings. The sostenuto pedal is a contrivance by means of which one or more sounds in the lower register of the piano may be prolonged at will. In the organ, the keyboard for the feet, the levers for opening and closing the swell (swell pedal) and for operating various groups of stops (combination pedals).

Pedal Check. A mechanism in the organ, controlled by a hand-knob, which prevents the movement of the pedals **Crescendo Pedal,** a mechanism in the organ by means of which the full power may be put on or off. **Balancing Swell Pedal** is one that remains in whatever position it may be when the foot leaves it.

Pedal Harp. The mechanical contrivances by means of which certain strings are tightened or slackened to change the key, as F♯-ped., B♭-ped., etc.

Pedal Pipes. The organ-pipes sounded by the pedal keyboard.

Pedal Point or Organ Point. See *Organ Point.*

Pédale (Fr.). Pedal.

Pedale doppio (It.) (*peh-dah'-leh dop'-yo*). Pedal in octaves; organ music.

Pedalflügel (Ger.). A grand piano with pedal keyboard.

Peg. The wooden or metal pins around which one end of the strings of the violin, etc., are wound, by turning which the pitch of the strings is raised or lowered; in the pianoforte they are generally called pins.

Pensieroso (It.) (*pen-see-eh-ro'-so*). Pensive; thoughtful.

Pentatone. An interval of five whole tones; augmented 6th.

Pentatonic Scale. See *Scale.*

Per (It.) (*pehr*). For, or by; as, **Per il violino,** for the violin.

Percussion Stop. A hammer which, striking the reed of a harmonium or organ-pipe, causes it to vibrate promptly when the key is depressed.

Percussive Instruments. Drums, cymbals, triangles, etc.

Perdendo (It.) (*pehr-den'-do*), **Perdendosi** (*pehr-den-do'-see*) [from *perdere,* to lose]. Gradually dying away, both in speed and power. (Abbr., Perd. or Perden.)

Perfect Cadence. See *Cadence.*

Perfect Concord. Root, minor or major 3d, and perfect 5th.

Perfect Consonances. See *Interval.*

Périgourdine (Fr.) (*peh-ree-goor-deen*), **Périjourdine** (*peh-ree-zhoor-deen*). An old French dancing-song in $\frac{3}{4}$ time.

Period, Période (Fr.) (*peh-ree-ode*), **Periodo** (It.) (*peh-ree-o-do*). A complete musical sentence, generally eight measures.

Perlé (Fr.) (*per-leh*), **Perlend** (Ger.), "Pearled," like a string of pearls. A metaphorical expression for a clear, delicate execution; also a direction that the passage is to be played in a "pearly" manner.

Pesante (It.) (*peh-san'-teh*). Heavy; weighty.

Petite (Fr.) (*peh-teet*). Small; little.

Petite Flute. The piccolo.

Petite mesure à deuz temps. $\frac{9}{4}$ time.

Petite Pedale. Soft pedal in organ music.

Petites Notes. Grace notes.

Petto (It.). Chest.

Peu à peu (Fr.). (This sound cannot be reproduced in English; it resembles *oo*, but is not so broad.) Little by little; by degrees.

Pezzi (It.) (*pet-see*). Pieces.

Pezzi concertanti. (1) Concerted pieces. (2) A "number" of an opera, concert, etc.

Pezzi di bravura (*bra-voo-ra*). Showy, brilliant pieces.

Pezzo (It.) (*pet'-so*). A piece; phrase. Beethoven uses the following sentence as a direction in one of his pianoforte sonatas: "Questo pezzo si deve trattare con piu gran delicatezza"—Every phrase must be treated with the greatest delicacy.

Pfeife (Ger.) (*pfei-feh*). Pipe; fife.

Phantasie (Ger.). See *Fantasia.*

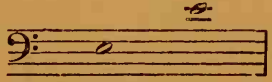
Phantasieren (Ger.) (*fan-ta-see'-ren*). To improvise.

Phantasiestück. A piece devoid of form.

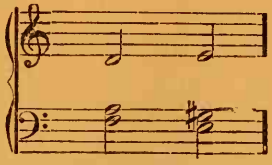
Phrase. Technically, an incomplete musical sentence.

Phrasing. The art of dividing a melody into groups of connected sounds so as to bring out its greatest musical effect, including also the placing of accent—cres. and decres., rall. and accel., rubato, etc.—and in pianoforte music, the varieties of touch. In vocal music, it refers chiefly to the breathing places; in violin music, to the bowing.

Phrygian Mode. One of the Greek scales, generally supposed to be E—E. In the ecclesiastical scales, the octave scale from



Phrygian Cadence.



Physharmonica. (1) The predecessor of the melodeon. (2) A free reed-stop in the organ.

Piacere, à (It.) (*pe-aht-cheh'-reh*). At pleasure, *i. e.*, the tempo at the will of the performer.

Piacevole (It.) (*pe-aht-cheh'-vo-leh*). Smoothly; quietly.

Piacevolezza (It.) (*pe-aht-cheh-vo-let'-za*), **con.** With smoothness.

Piacevolmente (It.) (*pe-aht-cheh-vol-men'-teh*). Smoothly.

Piacimento (It.) (*pe-aht-chee-men'-tō*). See Piacere.

Pianette (Fr.), **Pianino** (It.) (*pee-ah-nee-no*). A small piano; upright piano.

Piangendo (It.) (*pee-an-jen'-do*), **Piangevole** (*pee-an-jeh'-vo-leh*), **Piangevolmente** (*pee-an-jeh-vol-men'-teh*). "Weeping"; plaintively wailing.

Piano (It.) (*pee-ah'-no*). Soft. (Abbreviation, **P.**; pianissimo, **PP.**)

Pianoforte (It.) (*for'-teh*). In common usage, piano, without the forte. An instrument strung with steel wire (formerly brass wire was largely used), provided with a keyboard; the depression of the keys causes the hammers to strike the strings. The name pianoforte was given to it because the volume of sound was under the control of the performer. Three forms of pianoforte are made: The grand piano [in Fr., *piano à queue*, lit., "piano with a tail"; Ger., *flügel*, in allusion to its wing shape]; the square, and the upright. The pianoforte is descended from the dulcimer in the same sense that the harpsichord is descended from the psalterion. In form the dulcimer and psalterion were identical, differing only in that the former was played by means of hammers, the latter by means of "plectra." The adaptation of mechanism to control the hammers developed the piano out of the dulcimer, and the adaptation of mechan-

ism to control the "plectra" developed the harpsichord out of the psalterion. The hammer action was first made practically effective by Cristofori of Padua, in 1711. About the same time an English monk, "Father Wood," made one in Rome. This instrument came into the possession of the celebrated Fulke Greville, and became well known as Mr. Greville's pianoforte. In 1717, a German youth of eighteen, named Schröter, invented the pianoforte independently; his invention was copied by Silberman of Strasburg, who submitted two of his instruments to Bach, who liked the mechanism but not the tone, preferring that of the clavichord. The growth of the pianoforte has been rapid since the beginning of the nineteenth century, and has reached a point beyond which it hardly seems possible to advance.

Piatti (It.) (*pe-at'-tee*). Cymbals.

Pibroch. A sort of fantasia for the bag-pipe of the Scotch Highlanders; supposed to represent the incidents of a fight.

Piccolo. A small flute an octave higher than the ordinary flute; a 2-foot organ-stop.

Piccolo-piano. A small upright pianoforte.

Picco-pipe. A small instrument resembling a flageolet; gets its name from an Italian peasant, Picco, who produced astonishing results from it.

Piece. A composition; a single instrument, as, "a band of twenty pieces."

Pièce (Fr.) (*pee-ace*). A member of a suite, *q. v.*

Pieno (It.) (*pe-eh'-no*). Full.

Pietoso (It.) (*pe-eh-to'-so*), **Pietosamente** (*pe-eh-to-sa-men'-teh*). Tender; pitiful; tenderly.

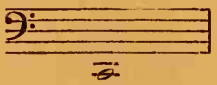
Pifferaro (It.) (*pif-feh-rah-ro*). A player on the piffero.

Piffero or **Piffaro** (It.). Old form of the hautboy, still used in Italy. The same form of instrument exists all through Asia—probably the *"aulos"* of the Greeks.

Pincé (Fr.) (*pang-seh'*). (1) Pinched. See *Pizzicato.* (2) A mordent.

Pipe. The tubes of wood or metal in the organ. They are classified as follows: Open pipes, open at the top; closed or stopped pipes, with a movable plug; flue pipes, those constructed on the principle of the whistle or flageolet; reed pipes, those in which a beating reed is combined with the

pipe. Pipes are also classified by length, the open diapason being the standard. An open pipe must be eight feet long to sound



A closed pipe four feet long gives the same sound; both are said to have an 8-foot tone. If a pipe has a 4-foot tone, its sound is an octave higher than the diapason; if a 2-foot tone, it is two octaves above the diapason.

Piqué (Fr.) (*pee-keh'*). A manner of bowing the violin, indicated by combined slur and dots:

Piquieren (Ger.) (*pik-ee'-ren*). To play piqué.

Piston (Fr.), **Ventil** (Ger.). Valve; a device used in brass instruments to lengthen the tube, thus depressing the pitch.

Pitch. Relative pitch is the interval between a given sound and some other sound. Absolute pitch is the number of vibrations per second necessary to produce a given sound. Standard pitch is the number of vibrations per second adopted as the pitch of a given sound. The standard (now almost universal) is = 435.

which is known as the French "diapason normal." Between 1699 and 1859 the standard rose from 404 to 455.

Pitch Pipe. A wooden pipe used to give the keynote. A small tube containing a free reed is now generally used.

Piu (It.). More; as, **Piu forte,** louder.

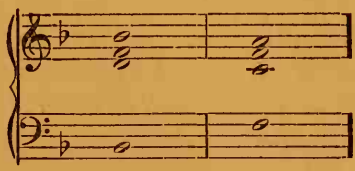
Piva (It.) (*pee-vah*). A bagpipe; also a piece of music in imitation of the bagpipe.

Pizzicato (It.) (*pits-e-cah'-to*), **Pincé** (Fr.), **Gekneipt** (Ger.). Lit., "pinched." A direction in music for bow instruments to pluck the strings with the finger, as in the guitar. (Abbr., **Pizz.**)

Placidamente (It.) (*plah-chee-dah-men'-teh*). Placidly; quietly.

Placido (It.) (*plah-chee'-do*). Placid; quiet.

Plagal Cadence. From subdominant to tonic:



Plagal Scales or **Modes.** In the ecclesiastical system, those scales beginning a fourth below the authentic scales, but ending on the keynotes of their related authentic scales. They are distinguished by the prefix *hypo* [Gr., ὑπο, below], as Dorian (authentic) D-D, ending on D; Hypodorian (plagal) A-A, ending on D.

Plain Chant. Plain song. **Cantus planus,** or **Cantus choralis** (Lat.), the early music of the church, written in the ecclesiastical modes (also called Ambrosian) and Gregorian scales. In the 12th century the unrhythmic melodies of the early forms of plain song were largely superseded by the rhythmic cantus mensurabilis, or measured song, which came into existence upon the invention of notes by Franco of Cologne. Before this invention the musical rhythm depended entirely on the rhythm of the words to which it was sung.

Plainté (Fr.). Elegy; lament.

Plaisanterié (Fr.) (*play-zong-te-ree*). A lively fantasia in which various dance-tunes are introduced.

Planxties. Laments; music of Irish harpers to celebrate the departed.

Plectrum [Gr., *plectron*]. A small rod of metal, bone, ivory, etc., or a flat strip of wood or tortoise shell, or a ring with a projecting piece, used to strike the strings of the lyre, Japanese guitar, mandolin, zither, etc.

Plein jeu (Fr.) (*plane zhoo*). Full power; full organ.

Pneuma (Gr.). Breath. See *Neumæ.*

Pneumatic Action. A contrivance in large pipe-organs by means of which a small bellows, called pneumatic bellows, is made to do the work of opening the palettes in place of the fingers.

Pochettino (It.) (*po-ket-tee-no*). Very little.

Pochetto (It.) (*po-ket'-to*). A little; (not so much as *Poco*).

Pochissimo (It.) (*po-kis-see-mo*). The "least little bit"; as **Cres. pochissimo,** the least degree louder.

Poco (It.). A little; rather; as, **Poco lento,** rather slow.

Poco a poco. By degrees; as, *Rall. poco a poco.*

Poggiato (It.) (*pod-je-ah'-to*). Dwelt upon; lit., leaned upon.

Poi (It.) (*po'ee*). Then; afterward. **P. poi f.,** soft, then loud.

Point (Fr.) (*po-ang*). A dot (Eng.). A phrase for imitation.

Point d'orgue (Fr.). Pedal point.

Pointé (Fr.) (*po-ang-teh*). Dotted.

Poitrine (Fr.) (*po-a-treen*). Chest. **Voix de poitrine,** chest voice.

Polacca. A Polish dance in $\frac{3}{4}$ time; polonaise.

Polka. A dance in time, originated among the peasants of Bohemia.

Polka Mazurka. A mazurka danced with the polka-step.

Polonaise. See *Polacca.*

Polska. Swedish dance in triple time.

Polyphonic [from Gr., *polus,* many; and *phone,* a voice]. Music written contrapuntally, as opposed to music written harmonically with a single melody.

Polyphony. "Many voices." Counterpoint in several parts.

Pommer. A large instrument of the hautboy family; bombard.

Pomposamente (It.) (*pom-po-sah-men'-teh*). Dignified; majestic.

Pomposo (It.). Pompous.

Ponderoso (It.). Ponderous; strongly marked.

Ponticello (It.) (*pon-tee-chel-lo*). The bridge of the violin, etc.

Portamento (It.) (*por'tah-men'-to*). Sliding or "carrying" the voice from one sound to another; also on bow instruments, sliding the finger along the string from one place to another.

Portando la voce. Same as *Portamento.*

Porte de voix (Fr.). (1) Portando la voce. (2) An obsolete grace in harpsichord music.

Portunal Flute. Organ-stop with wooden pipes which "flare," *i. e.,* get wider from the mouth to the top.

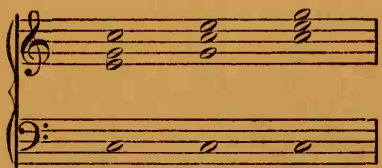
Portunen (Ger.) (*por-too'-nen*). The bourdon stop.

Posatif (Fr.) (*po-sa-teef*). The choir organ.

Posato (It.) (*po-sah'-to*), **Posément** (Fr.) (*po-seh-mong*). Quiet; sedate; grave.

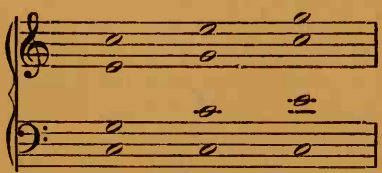
Posaune (Ger.) (*po-zown-eh*). The trombone; a powerful reed-stop in the organ, of 8-, 16-, or 32-foot pitch.

Position. (1) Of chords. The common chord may be written in three positions, called the octave, tierce, and quint.



Octave. Tierce. Quint.

As given in this example it is called the close position of the chord; the following example is called the open position:



(2) On instruments of the violin and guitar family, "Position" refers to the part of the fingerboard on which the left hand is placed.

Possibile (It.) (*pos-see'-bee-leh*). Possible; as, **Il piu forte possibile**, as loud as possible.

Postlude, Postludium (Lat.), **Nachspiel** (Ger.), **Clôture** (Fr.). The concluding voluntary on the organ; lit., after-play.

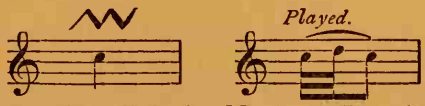
Potpourri (Fr.) (*po-poor-ee*). A number of tunes strung together.

Poule, la. See *Quadrille.*

Poussé (Fr.) (*poos-seh*). "Push." Up bow.

Prächtig (Ger.) (*praych-tig*). Grand; majestic.

Pralltriller (Ger.).



now commonly called the Mordent. The sign for the mordent proper is . It always means that the auxiliary note is to be below the principal. When the line that crosses the sign was omitted it was called the Inverted Mordent or Pralltriller. The original form of the mordent is never used by modern writers.

Precentor. In the English Church, the clerical head of the choir; his side of the chancel is called the cantoris side. In the Scotch Presbyterian Church, the singer who stands in front of the pulpit and "gives out" the psalm tunes.

Precipitoso (It.), **Precipitato** (It.), **Precipitazione, con** (It.), **Precipitamente** (It.), **Precipité** (Fr.). A rapid, precipitate, hurried style of execution.

Prelude, Preludium (Lat.), **Vorspiel** (Ger.). An introduction; an opening voluntary; a composition which may or may not be in some regular form.

Premier (Fr.) (*preh-mee-eh*). First. **Première fois,** first time.

Preparation. The prolongation, in the same voice, of a sound from one chord in which it is a member into a chord in which it is not a member.

Prepared Trill. One preceded by a grace-note or turn.

Pressante (It.) (*pres-san'-teh*), **Pressieren** (Ger.) (*pres-see'-ren*), **Pressez** (Fr.) (*pres-seh*). Pressing on; hurrying.

Prestant (Ger. and Fr.). 4-foot metal open stop. Same as *Principal.*

Prestezza (It.) (*pres-tet'-za*), con. With rapidity.

Prestissimo (It.) (*pres-tis'-see-mo*), **Prestissimamente** (It.) (*pres-tis-se-ma-men'-teh*). As fast as possible.

Presto (It.). Fast.

Prick-song. Old name for written music. The first notes used were small, square marks without stems, called pricks, or points.

Primary Accent. The first member of the measure. When there are two or more accents in the measure, the first is the primary, the rest are called secondary.

Prima donna. First lady; the leading soprano.

Prima vista. At first sight.

Prima volta. First time; lit., first turn.

Prime. The first note of a scale; keynote; the generator of an overtone series; unison.

Primo (masc.), **Prima** (fem.) (It.) (*pree-mo, pree-ma*). First.

Primo tenore. First tenor.

Principal (Eng.). 4-foot open metal stop.

Principale (It.) (*prin-chee-pah-leh*), **Principal** (Fr.), **Prinzipal** (Ger.). The open diapason.

Probe (Ger.) (*pro-beh*). Rehearsal.

Program or **Programme.** A list of compositions to be performed at a musical entertainment.

Program-music. Music designed to "tell a story," or illustrate some action or event.

Progression. (1) Melodic—from note to note. (2) Harmonic—from chord to chord.

Progressive Stop. An organ-stop in which the number of pipes to each key increases as the pitch rises; a variety of mixture-stop.

Prontamente (It.) (*prom-tah-men'-teh*), **Promptement** (Fr.) (*prompt-mong*). Promptly; exactly; strictly.

Pronto (It.). Prompt; strict.

Pronunziato (It.) (*pro-nuntz-ee-ah'-to*), **Prononcé** (Fr.) (*pro-nong-seh*). Pronounced; emphatic. **Ben pronunziato** (It.), **Bien prononcé** (Fr.), well marked; strongly accented.

Prova (It.). Rehearsal.

Psaltery, Psalterium (Lat.), **Salterio** (It.), **Psalterion** (Fr.), **Psalter** (Ger.) [from Gr., *psaltein,* to harp]. Ancient instrument, consisting of a square, oblong, or triangular flat box, with wire strings stretched across it, played by the fingers, each of which is armed with a ring with a short projecting plectrum. The same instrument is called a dulcimer when played by two small hammers, held one in each hand.

Pulsatile. Instruments played by drumsticks or by clashing them together; as drums, cymbals, etc. [From Lat., *pulsare,* to beat.]

Pulse. A beat.

Punkt (Ger.) (*poonkt*). Dot; point.

Punta (It.) (*poon'-tah*). The point. **Colla punta d'arco,** with the point of the bow.

Puntato (It.) (*poon-tah'-to*). Pointed; staccato.

Purfling. The thin strips of wood (a white strip between two black) around the border of the back and belly of the violin, etc.

Pyramidon. An organ-stop with pipes shaped like an inverted pyramid, closed at top. From its peculiar shape a pipe not three feet long will produce 16-foot C.

Pyrophone [from Gr., *pur,* fire, *phone,* sound]. An instrument the sounds of which are produced by gas jets burning just inside of the lower end of glass tubes open at both ends. Invented by Kastner.

Q

Quadrate, B quadratum, *i. e.,* B squared. Old name for B♮—retained as the sign for a♮.

Quadratum (Lat.). A breve □.

Quadrible or **Quatrible.** An ancient species of counterpoint, consisting of a succession of 4ths over a cantus.

Quadrille. A "square dance." See *Pantalon.*

Quadruple Counterpoint. A four-part counterpoint so constructed that the parts may change places without involving any false progressions.

Quadruple croche (Fr.) (*crosh*). A 64th-note.

Quadruplet. A group of four notes played in the same time of three or six of the same value.

Quality of Tone [Ger., *Klangfarbe* or *Tonfarbe;* Fr., *Timbre;* It., *Timbro*]. That which enables us to distinguish between different instruments. The character of a tone quality depends largely upon the presence or absence and relative intensity of its overtones; thus, the tone of a clarionet differs entirely from that of a violin, although all violins and all clarionets do not sound alike. The differences in tone quality that are found among violins, for example, depend on other factors, as the construction, material, weight of strings, individuality of the performer, and many more. The tone qualities of the voice are dependent largely on the accurate contact of the vocal cords, the size and shape of the cavity of the mouth and nostrils, and the management of the breath.

Quart. Interval of 4th. [It. and Lat., *Quarta.*]

Quart (Fr.) (*kart*). Quarter.

Quart de soupir (*soo-peer*). A 16th-rest.

Quart de mesure (Fr.) (*meh-zoor*). A 4th-rest.

Quartfagott (Ger.). A bassoon a 4th lower than the ordinary instrument.

Quartflöte (Ger.). A flute a 4th higher than the ordinary instrument.

Quarte du ton (Fr.) (*kart doo tong*). A 4th of the scale; subdominant.

Quarter Note .

Quartet. A composition for four solo performers. **String Quartet** is composed of first and second violins, viola, and violoncello. **Piano Quartet** is composed of violin, viola, violoncello, and piano. **Vocal Quartet** may be either for male or female or mixed voices.

Quartett (Ger.) (*kvar-tet'*), **Quatuor** (Fr.) (*qua-too-or*), **Quartetto** (It.) (*quar-tet'-to*). Quartet in English, sometimes spelled quartette.

Quartole (Ger.) (*kvar-to'-le*). Quadruplet.

Quasi (It.) (*quah'-see*). As if; in the manner of; like; as, *Quasi allegro,* like allegro; *Quasi sonata,* resembling a sonata.

Quatre mains (Fr.) (*katr mang*). For four hands.

Quatrible. See *Quadrible.*

Quattro mani (It.) (*quat-tro man-nee*). Four hands.

Quatuor. See *Quartet.*

Quaver. An eighth-note.

Querflöte, (Ger.) (*kvehr-fla'-teh*), **Flauto traverso** (It.). "Cross-flute." The flute played by blowing across it, as distinguished from the old flute, blown at the end.

Queue (Fr.) (*koo*). Tail-piece of violin; stem of a note.

Quickstep. A rapid march, generally in $\frac{6}{8}$ time.

Quinable. An old species of counterpoint, consisting of a succession of fifths above the cantus.

Quint. (1) A 5th. (2) An organ-stop a 5th above the diapason.

Quint Viola. An organ-stop of the Gamba species a 5th or 12th above the diapason.

Quintaton. An organ-stop so voiced that it gives two sounds —the fundamental and the 12th. The pipes are of metal, slender and closed.

Quinte (Ger.) (*kvin-teh*). (1) The interval of a 5th. (2) The E-string of the violin.

Quintet. A composition for five solo performers. The string quintet generally consists of first and second violins, first and second violas, and violoncello; occasionally two violoncellos are used, in which case it is called a Violoncello Quintet to distinguish it from the former. The Piano Quintet consists of a string quartet and the piano.

Quintole (Ger.) (*kvin-to'-leh*). A group of five notes to be played in the time of four of the same value.

Quintour (Fr.) (*kang-too-or*), **Quintetto** (It.), **Quintett** (Ger.) (*kvin-tet*). Quintet, or quintette.

Quintuplet. Quintole.

Quire and Quirester. Old English for choir and chorister.

Quodlibet (Lat.) (*quod-lee'-bet*). "What you will." A performance in which every participant sings or plays a different tune; an impromptu fantasia; a musical jest.

R

R. Abbreviation for Right. In French organ music, for Recit. (swell manual).

Rabbia (It.) (*rab'-be-a*), **con.** With fury.

Rackett or Rankett. An obsolete instrument resembling the double bassoon; a 16- or 18-foot stop in old organs.

Raddolcendo (It.) (*rad-dol-chen'-do*), **Raddolcente** (*rad-dol-chen'-teh*), **Raddolcito** (*rad-dol-chee'-to*). Growing gradually softer and sweeter.

Radiating Pedals. A fan-shaped arrangement of the pedal keys of the organ; the narrow end of the fan farthest from the organ. Radiating pedals are generally "concave" at the same time, that is, the pedals at the sides are higher than those in the middle.

Radical Bass. The root of a chord.

Rallentamento (It.) (*ral-len-ta-men'-to*). Slower. Same as *Piu lento,* or *Meno mosso.*

Rallentando (It.) (*ral-len-tan'-do*), **Rallentato** (*ral-len-tah'-to*), **Rallentare** (*ral-len-tah'-reh*). Gradually slower. Abbreviation for the above, **Rall.**

NOTE. — Rallentando and Ritenuto, although both mean to "get slower," differ somewhat in the manner of using them: Rallentando being used at the end of a piece (movement); Ritenuto in the course of a piece, followed by "A Tempo," when the original pace is to be resumed, Ritardando is used in the same way as Ritenuto. Abbreviation for both is *Rit.*

Rank. A row of organ-pipes belonging to one stop. Mixture-stops are of 2, 3, 4, 5, or 6 ranks, according to the number of pipes that "speak" for each key.

Rant. An old dance. In scotland many dance-tunes are called rants.

Ranz des vaches (Fr.) (*rongs deh vash*). Lit., "row of cows." Tunes played or sung by the Swiss as cattle calls.

(In Ger., *Kuhreihen.*) As the Alpine horn is a simple tube, the melodies played on it are formed from the natural harmonic notes. When the *ranz des vaches* are sung, the melodies are varied by adding the characteristic Jodel. Many of these melodies are of great antiquity and exceeding beauty.

Rapidamente (It.) (*rah-pid-a-men'-teh*). Rapidly.

Rapidita (It.) (*rah-pid'-ee-tah*), **con.** With rapidity.

Rapido (It.) (*rah'-pee-do*). Rapid.

Rasgado (Sp.). In guitar-playing, a direction to sweep the strings with the thumb.

Rattenuto (It.) (*rat-teh-noo'-to*), **Rattenendo** (It.) (*rat-teh-nen-do*). Holding back the movement.

Rauschquinte (Ger.) (*rowsh'-kvin-teh*). A two-rank mixture-stop.

Rauscher (Ger.) (*row-sher*) [from *rauschen,* to rustle]. A repeated note on the piano.

Ravvivando il tempo (It.) (*rav-vee-van'-do*). Lit., "reviving the time." Resuming the original tempo after a rall. or rit.

Re. The second Aretinian syllable; the note D in French, Italian, and Spanish. In tonic sol-fa spelled **Ray.**

Real Fugue. One in which the subject and answer are identical, as opposed to *Tonal Fugue, q. v.*

Rebab, Rebec, Rebeck, Rebibe, Rebible. One of the precursors of the violin in the middle ages.

Recheat. A hunting signal sounded on the horn to recall the hounds.

Recht (Ger.). Right.

Recitando (It.) (*reh-chee-tan'-do*), **Recitante** (*reh-chee-tan'-teh*). In the style of a recitative.

Recitative (*res-i-ta-teev'*), **Recitatif** (Fr.) (*reh-see-ta-teef'*), **Recitativo** (It.) (*reh-chee-ta-tee'-vo*), **Recitativ** (Ger.) (*reh-see-ta-tiv'*). Declamatory singing, resembling chanting somewhat, and supposed, when invented in 1600, to be a revival of Greek art. Abbreviation **Recit.**

Recitative Accompaniment. The string band is generally used to accompany Recitative. If the accompaniment is at

all elaborate the freedom of the singer is greatly curtailed. Modern writers frequently use the whole resources of the orchestra to accompany Recitative.

Recitativo secco. Dry Recitative was accompanied very sparingly with chords. It was customary at one time, during the pauses of the voice, for the violoncello to execute impromptu flourishes.

Reciting Note. In Gregorian chant, the dominant, being the note on which the greater part of the reciting is done.

Recorder. An obsolete instrument of the flageolet family; also an old name for the flute.

Redita (It.) (*reh-dee'-ta*). A repeat.

Redowa, Redowak, Redowazka. A Bohemian dance in time.

Redundant. Same as *Augmented.*

Reed, Zunge (Ger.) (*tsoon'-geh*), **Anche** (Fr.) (*onsh*), **Ancia** (It.) (*an'-che-a*). The technical name for the small thin strip of metal, cane, or wood, the vibration of which causes the sound of a variety of instruments. There are three kinds of reeds: (1) The single beating reed of instruments of the clarionet family; also of the reed-stops of the organ. (2) The double reed of the hautboy and bassoon family, also of the bagpipe; these two varieties are never used except in conjunction with a tube or pipe. (3) The free reed of the cabinet-organ, vocalion, etc. This reed may be used with or without a tube. The effect of the tube when combined with the free reed is analogous to that of a resonator, *i. e.*, the vibration of the contained air is sympathetic, whereas in the other cases the vibration of the reed is controlled by the column of air.

Reed Instruments. Those in which the sound is produced by the vibration of a reed in the mouthpiece.

Reel. A lively dance, nationalized in Ireland and Scotland; supposed to be of Danish origin, as the same kind of dance is found under the Danish name of Hreol.

Refrain. Burthen. (1) The chorus at the end of every stanza of some ballads. (2) The drone of a bagpipe. (3) The tune sung as an accompaniment to dancing.

Régales de bois (Fr.) (*reh-gal de bo-a*). See *Xylophone.*

Regals, Rigals, Rigoles. Small, portable organs with one or two sets of pipes, carried by a strap round the neck of the player, who worked the bellows with his left hand and manipulated the keyboard with the right.

Register. (1) Same as stop, or rank of pipes. (2) The projecting knobs on which the names of the stops are marked. (3) The compass of a voice. (4) One of the divisions of the voice; as, chest register, head register.

Registration. The combinations and successions of stops used by an organist in the performance of a piece.

Règle de l'octave (Fr.) (*regl de loc-tav*). See *Rule of the Octave.*

Relative Chord. A chord whose members are found in the scale.

Relative Key. One whose tonic chord is one of the common chords found in the scale.

Religioso (It.) (*reh-lee-jo'-so*), **Religiosamente** (*reh-lee-jo-sa-men'-teh*). In a devotional manner.

Relish. An obsolete harpsichord grace.

Remote Key. A non-related key.

Remplissage (Fr.) (*rom-plis-sazh*). Filling up. (1) The inner parts. (2) Sometimes used in the same sense as "development" (*durchführung*) in the sonata or rondo. (3) Non-essential (ripieno) parts. (4) Used in a contemptuous sense of a clumsy, overloaded composition.

Rendering. A modern term which is supposed to mean more than saying one "played" or "sang."

Repeat. A double bar with dots, thus signifies that the part before the double bar is to be repeated. If the dots are on both sides it signifies that the parts before and after the double bar are to be repeated.

Repercussion. The re-entry of subject and answer in a fugue, after an episode.

Repetition. (1) The reiteration of a note or chord. (2) A piànoforte action invented by Erard, which admits of the re-striking of a note before the key has risen to its normal position. (3) The re-entry of one of the principal themes of a sonata or rondo.

Répétition (Fr.) (*reh-peh-tis-yong*). A rehearsal.

Repetizione (It.) (*reh-peh-titz-e-oh'-neh*). Repetition.

Replicate. The recurrence of the same letter in an ascending or descending series; the octave repetitions of a given letter.

Reply, Répons (Fr.) (*reh-pong*), **Réponse** (Fr.) (*reh-pongs*), **Report.** The "answer" to a fugue subject or theme for imitation.

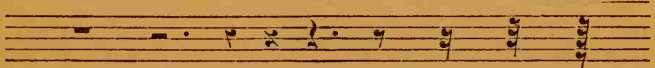
Reprise (Fr.) (*reh-prees*). (1) A repeat. (2) The re-entry of the principal theme in the second part of a sonata; also called **Rentrée** (*rong-treh*).

Requiem (Lat.). "Rest." The first word in the mass for the dead, hence called requiem mass.

Resin or Rosin. The clarified gum of the pitch pine.

Resolution. The movement of a dissonant to a consonant sound.

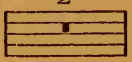
Rests. Signs indicating silence of the same duration as the notes for which they stand. In all varieties of time the whole rest is used to indicate a silence of one measure.

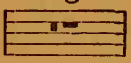
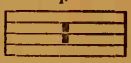


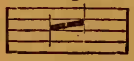
Whole Rest | Half Rest | Quarter Rests | Eighth Rest | Sixteenth Rest | Thirty-second Rest | Sixty-fourth Rest

Three forms of quarter-rest are found. No. 1 is generally found in music printed from type, Nos. 2 and 3 in engraved music. No. 2 is the most convenient form in MS. In orchestral parts a rest of two measures is indicated thus:

2



three 3  four 4 

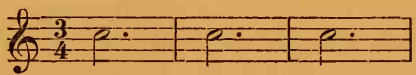
Any number of measure rests may be expressed by combining these three signs, but when the number exceeds six it is generally expressed thus: 9  a heavy diagonal line with numeral above it.

Retardation. The prolonging of a sound which is a member of one chord into a chord in which it is not a member, thus producing a dissonance. See *Resolution.*

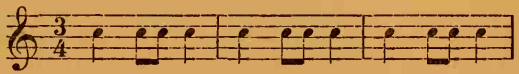
Reverie. A sentimental name used by some modern writers for composition of like character, generally in lyric form.

Rhapsodie or **Rhapsody** [from Gr., *rhabdos,* a staff]. The Rhapsodists were wandering reciters who carried a long staff. The term is now applied to an irregular, formless composition which "wanders" from one theme, or key, or tempo to another at the will of the composer.

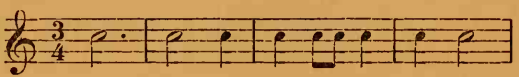
Rhythm. (1) The recurrence of accents at equal intervals of time. (2) The repetition of a group of sounds (not necessarily melodic) at equal intervals of time. This is an illustration of the first meaning:



This, of the second:



The first may be called the essential rhythm; it is never destroyed, no matter how much it may be divided by the second or ideal rhythm, thus the essential rhythm of the following passage is 1′ 2 3; the ideal rhythm varies with each measure:



Rhythm is the first essential of melody; without it we have only an aimless rising and falling of sounds. The essential rhythm is a fixed quantity which will bear very little tampering with. Witness the generally unsatisfactory effect of those compositions in which alternate measures of two and three units are used. Its pace may be changed by acceleration or retardation provided the rhythmical unit is maintained. The ideal rhythm, or rhythm of the melody, is, on the other hand, completely under the composer's control, provided that its melodic motives, phrases, etc., may be

"measured" by the rhythmical units adopted as the "time signature."

Ricercata (It.) (*ree-cher-cah'-ta*). A species of fugue very highly elaborated.

Rigadoon. A rapid dance of French origin, generally in $\frac{4}{4}$ time.

Rigore (It.) (*ree-go'-reh*), **con, Rigoroso** (*ree-go-ro'-so*). With rigor; exactly; in strict time.

Rilasciando (It.) (*ree-lah-she-an'-do*), **Rilasciante** (*ree-lah-she-an'-te*). Relaxing the time; retarding.

Rimettendo (It.) (*ree-met-ten'-do*). Holding back; retarding.

Rinforzando (It.) (*rin-for-tzan'-do*), **Rinforzare** (*rin-for-tzah'-reh*), **Rinforzato** (*rin-for-tzah'-to*). Lit., re-enforcing. Placing a strong accent on a note or passage.

Ripieno (It.) (*ree-pee-eh'-no*). "Filling up." A part that is not essential to the score, added to increase the volume of a tutti.

Ripigliare (It.) (*ree-peel-yah'-reh*), **Riprendere** (*ree-pren'-deh-reh*). To resume.

Ripresa (It.) (*ree-preh'-sah*), **Riprese** (It.). A repeat; the sign 𝄇

Risentito (It.) (*ree-sen-tee'-to*). With energetic expression.

Risolutamente (It.) (*ree-so-lu-ta-men'-te*). Resolutely.

Risoluto (It.) (*ree-so-lu'-to*). Resolute.

Risoluzione (It.) (*ree-so-loot-ze-o-neh*), **con.** With resolution.

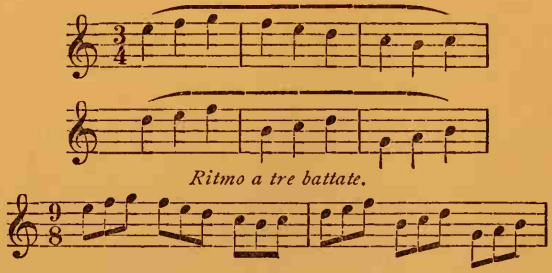
Risvegliato (It.) (*ris-vehl-ya-to*). Animated; lively.

Ritardando (It.) (*ree-tar-dan'-do*), **Ritardato** (*ree-tar-dah'-to*), **Ritenuto** (*ree-ten-oo'-to*), **Ritenente** (*ree-ten-en'-teh*). Holding back; retarding. Abbreviation **Rit.**

Ritmo (It.). See *Rhythm.*

Ritmo a due battate. Of two measures.

Ritmo a tre battate. Of three measures. The following passage, which, being written in $\frac{3}{4}$ (scherzo) time, looks like

a six-bar phrase, is in reality a two-bar phrase, founded on the triple unit:

written in $\frac{9}{8}$ time; or it may be written in $\frac{3}{4}$ time with triplets.

This example is analogous to the oft-quoted one in the scherzo of Beethoven's ninth symphony.

Ritornella (It.) (*ree-tor-nel'-la*). Interlude; chorus; burden; tutti in the old concertos.

Robusto (It.) (*ro-bus'-to*). Robust; bold.

Roger de Coverley. Old English country dance in $\frac{2}{4}$ time.

Röhrflöte (Ger.) (*rare'-fla-teh*). Reed-flute; a flute-stop in the organ.

Rôle (Fr.) (*roll*). The part in an opera or play assigned to any performer.

Roll, Wirbel (Ger), **Rollo** (It.), **Roulement** (Fr.). The tremolo produced on the drum by the rapid alternation of blows with the drumsticks. On the kettle-drum the roll is produced by single alternating blows; on the side drum, by double alternating blows.

Romance. (1) A ballad. (2) An instrumental piece in lyric form, of romantic character; often used as the slow movement of a sonata, etc.

Romanesca (It.) (*ro-ma-nes'-ca*), **Romanesque** (Fr.) (*ro-man-esk*). Same as *Galliard.*

Romantic. A vague term for that form of art in which the emotional content is considered as of more importance than the form. The term "romantic" is often used as opposed to classic; but the application of "classic" is as vague as is that

of "romantic." The element of time seems to be an essential of classicism, the work of a living author never being considered classic. The term romantic may be defined as roughly dividing the music written on harmonic principles from that written before the principles of harmonic combination and succession were discovered; but already the romantic school has been sub-divided into what may be called the classic-romantic and the new-romantic; but since every "new" thing must in time become "old," this last school must, when its day is past, give place to a newer romanticism.

Rondo, Rondeau (Fr.). One of the forms of composition characterized by the return of the first theme after the presentation of each new theme. The modern rondo partakes of the character of the sonata form, in that its second theme is repeated in the tonic key, having been first given in the dominant key. The following schemes exhibit at a glance the usual forms of the rondo:

MAJOR KEY.—I Th. II Th. I Th. || III Th. I Th. II Th. I Th.
Tonic. Dom. Tonic Subdom. Rel. min. Par. min. Tonic. Tonic. Tonic

MINOR KEY.—I Th. II Th. I Th. || III Th. I Th. II Th. I Th.
Tonic. Rel. major. Tonic Subdom. of rel. major. Tonic. Tonic major. Tonic.

Example of Rondo in Major Key—last movement of Op. 2, No. 2 (Beethoven).

Example of Rondo in Minor Key—last movement of Sonata Pathétique.

Root. The fundamental or generating note of a chord.

Rosalia (It.) (*ros-al-ya*). The repetition of a melodic phrase several times, each time one degree higher or lower than the last. It gets its name from an Italian folk-song, "Rosalia Mia Cara," the melody of which is constructed in this way. Although not considered good writing, many examples may be found in the works of the greatest composers. Three such repetitions are generally considered allowable. In Germany the Rosalia has the ludicrous name of *Schusterfleck* (cobbler's patch), also *Vetter Michel* (Cousin Michel), from its occurrence in a well-known Volkslied, "Gestern Abend war Vetter Michel da."

Rose. The sound-hole in the belly of the guitar, mandolin, etc.

Rosin. See *Resin.*

Rota (Lat.). A round.

Rote. Hurdy-gurdy; vielle.

Roulade (Fr.) (*roo-lad*). A brilliant run; an ornamental flourish.

Round. A variety of canon, the imitation being always at the 8*va* or unison.

Roundel, Round, Roundelay. A dance in which a ring with joined hands was formed. Roundelay also means a poem with a constantly reiterated refrain or burden.

Rubato (It.) (*roo-bah'-to*). Robbed; stolen. The direction Rubato, or Tempo Rubato, indicates a style of performance in which the rhythmic flow is interrupted by dwelling slightly on certain melodic notes and slightly hurrying others. This style of performance is used with great effect in the modern intensely emotional school of music.

Ruhig (Ger.) (*roo'-ig*). Calm; quiet; tranquilly.

Rule of the Octave. An old formula for putting chords to the diatonic scale, major or minor.

Run. A passage founded on the scale, generally used in vocal music. The run is generally sung to one syllable.

Rusticano (It.) (*rus-tee-cah'-no*). Rustically.

Rustico (It.) (*rus'-tee-co*). Rustic; pastoral.

Rutscher (Ger.) (*root'-sher*). "Slider." Old name for the galopade.

Ruvido (It.) (*roo'-vee-do*). Rough; harsh.

Rythme (Fr.) (*reethm*), **Bien rythmé** (Fr.), **Ben ritmato** (It.). Well marked; exact.

S

S. Abbreviation of **Segno** (sign); **Senza** (without); **Sinistra** (left); **Solo**; **Subito** (quickly).

𝄋 A sign used to point out the place from which a repeat is to be made. **Al** 𝄋, to the sign; **Dal** 𝄋, from the sign.

Sabot (Fr.). A "shoe." Part of the mechanism of the double-action harp, consisting of a revolving disk of brass

with two projecting studs; when the pedal is depressed the string is caught between the studs and drawn tighter, thus raising its pitch.

Saccade (Fr.) (*sac-cad*). A strong pressure of the violin bow on the strings, causing two or three to sound together.

Sackbut. An old name for a species of the trombone. Sometimes written Sagbut.

Sackpfeife (Ger.). Bagpipe.

Saite (Ger.) (*sy-teh*). A string.

Salicional, Salicet, Salcional [from Lat., *salix*, willow]. A soft, open metal organ-stop.

Salonflügel (Ger.). Parlor grand pianoforte.

Salonstück (Ger.). Parlor piece; salon music.

Saltarello (It.) (*sal-tah-rel'-lo*) [from *saltare*, to leap]. An Italian dance in triple time.

Saltato (It.). "Springing bow" in violin playing.

Salto (It.). A skip. A counterpoint that moved by skips was called C. P. di salto; in Lat., *C. P. per saltem.*

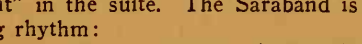
Sambuca. Generally supposed to be an ancient variety of the harp. The Sabeca, mentioned in the Bible (Daniel iii: 5, 7, 10, 15), translated "sackbut" in the English version, is supposed to be the same instrument. The derivation of the word is not known.

Sampogna or **Zampogna** (It.) (*sam-pone'-ya*). Bagpipe.

Sanft (Ger.). Soft.

Sans (Fr.). Without.

Saraband, Sarabanda (It.), **Zarabanda** (Sp.), **Sarabande** (Fr.). A slow, stately dance in $\frac{3}{4}$ time, used as the "slow movement" in the suite. The Saraband is founded on the following rhythm:



One of the finest examples is the song in "Rinaldo," by Handel, *"Lascia ch'io pianga,"* which is said to have been written first as a Saraband, and afterward adapted to the words.

Sarrusophone. A brass wind instrument with a double reed like hautboy.

Satz (Ger.). (1) A theme. **Hauptsatz,** principal theme; **Seitensatz,** secondary theme; **Nebensatz,** auxiliary theme; **Schluss-Satz,** closing theme, or coda. (2) A piece; composition.

Saxhorn. A brass instrument with from three to five cylinders or pistons; invented by A. Sax. Saxhorns are made in seven different keys. A saxhorn band consists of "high horn" (or cornet), soprano, alto, tenor, baritone, bass (or tuba), double bass (or bombardon). The "high horn," alto, and bass are in E♭, the others in B♭.

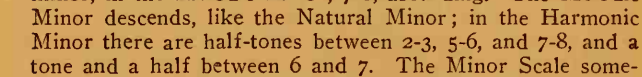
Saxophone. Brass instrument with clarionet mouthpiece, invented by A. Sax. Made in seven sizes, corresponding to the saxhorns, except that there are two of each kind, differing by a whole tone in pitch; thus: Sopranino (high saxophone) in F and E♭, soprano in C and B♭, alto in F and E♭, tenor in C and B♭, baritone in F and E♭, bass in C and B♭. The saxophone is extensively used in France in military bands, but has not as yet found its way into the orchestra, as its tone quality is not of a character to mix well with the rest of the orchestra.

Saxtromba. Brass instrument resembling the saxhorn, but differing in tone quality from having a narrower tube.

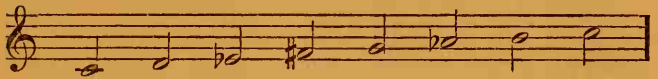
Saxtuba. The bass saxhorn.

Sbalzato (It.) (*sbalt-zah'-to*). Impetuously; dashing.

Scale. (1) A succession of ascending or descending sounds. **Major Scale,** a series of sounds with a half-tone between 3-4 and 7-8, reckoning upward. **Minor Scale,** a series of sounds with a half-tone between 2-3 and 5-6 in the natural minor, in the Melodic Minor, 7-8, ascending. The Melodic Minor descends, like the Natural Minor; in the Harmonic Minor there are half-tones between 2-3, 5-6, and 7-8, and a tone and a half between 6 and 7. The Minor Scale sometimes descends with raised 6 and 7. Many examples may be found in Bach's music. **Chromatic Scale,** one formed wholly of half-tones. **Pentatonic Scale** [Gr., *penta,* five, *tonos,* sound], one that omits the 4 and 7. The Pentatonic Scale may be major or minor, thus:



Hungarian Gypsy Scale consists of the following curious succession:



(2) The series of overtones of a simple tube, such as the horn without valves. (3) In organ-pipes, the proportion between the length and the diameter. (4) In the piano, the proportion between the length, weight, and tension of the string and the pitch of the sound it is meant to give. Piano builders include many other points in the term "scale;" those given are the most important.

Scemando (It.) (*shay-man'-do*). See *Diminuendo.*

Scena (It.) (*shay-nah*). (1) A scene. (2) A solo for voice in which various dramatic emotions are expressed.

Scenario (It.) (*shay-nahr'-yo*). (1) The plot of a drama. (2) The book of stage directions.

Scene. (1) See *Scena.* (2) A division of a dramatic performance. (3) A stage-setting.

Schablonenmusik (Ger.). "Pattern" or "stencil" music, *i. e.,* correct, but uninspired.

Schäferlied (Ger.) (*shay'-fer-leet*). Shepherd song; pastoral.

Schäferspiel (Ger.) (*shay'-fer-speel*). Pastoral play.

Schallbecken (Ger.). "Sound bowls"; cymbals. Frequently called **Becken.**

Schalmay, Schalmei (Ger.). A shawm.

Scharf (Ger.). Sharp. A mixture-stop.

Schaurig (Ger.). Weird; dread-inspiring.

Scherz (Ger.) (*sherts*). Droll; playful.

Scherzando (It.) (*sker-tzan'-do*), **Scherzante** (*sker-tzan'-teh*), **Scherzevole** (*sker-tzeh'-vo-leh*), **Scherzoso** (*sker-tzo'-so*). All derived from *scherzo,* and signifying a light, playful style of performance or composition.

Scherzhaft (Ger.). Funny; amusing.

Scherzo (It.) (*skert'-zo*). A "jest." (1) A piece of music of a sportive, playful character. (2) A symphony or sonata movement of this character, taking the place of the minuet. Haydn first changed the character of the minuet, while still

retaining its name, by giving it a light, playful character and more rapid tempo. Beethoven discarded the name and adopted that of *Scherzo,* and still further increased the rapidity of the movement; all that he retained of the minuet was the $\frac{3}{4}$ time. Many composers since Beethoven have made still further departure, Scherzi being now written in $\frac{6}{8}$ and $\frac{2}{4}$ time.

Schiettamente (It.) (*ske-et-ta-men'-teh*). Without ornament.

Schietto (It.) (*ske-et'-to*). Simple; neat.

Schleppend (Ger.). Dragging; retarding.

Schluss (Ger.). End; close.

Schlüssel (Ger.). Key; clef.

Schlussfall (Ger.). Cadence.

Schlussnote (Ger.). Last note.

Schluss-Satz (Ger.). Last movement; last theme; coda.

Schmeichelnd (Ger.). Coaxing; *lusingando.*

Schmelzend (Ger.) (*schmel'-tzend*). Lit., melting; *morendo.*

Schmerz (Ger.) (*schmerts*). Pain; sorrow.

Schmerzlich (Ger.). Painful; sorrowful.

Schnell (Ger.). Quick.

Schneller (Ger.). An inverted mordent (called mordent in modern usage):

with accent on the first note.

Schottische. A dance in $\frac{2}{4}$ time resembling the polka.

Schusterfleck (Ger.). See *Rosalia.*

Schwach (Ger.). Weak; soft.

Schwärmer (Ger.). See *Rauscher.*

Schwebung (Ger.) (*shveh'-boonk*). A beat. (Acoustic,) *i. e.,* produced by the simultaneous vibration of two sounds, especially prominent in unisons and octaves when not in tune.

Schweigezeichen (Ger.) (*schvei-geh-tseich-en*). Lit., "silence sign." A rest.

Schwellen or **Anschwellen** (Ger.). To swell the tone.

Schweller (Ger.). The swell organ.

Schwellton (Ger.). See *Messa di voce.*

Schwellwerk (Ger.). See *Schweller.*

Schwer (Ger.). Heavy; difficult.

Schwermütig (Ger.) (*schvehr'-mee-tig*). Sad; pensive.

Schwindend (Ger.). See *Morendo.*

Schwungvoll (Ger.) (*schvoong'-foll*). With elevated passion.

Scintillante (It.) (*shin-til-lan'-teh*), **Scintillante** (Fr.) (*sin-tee-yong*). Scintillating; brilliant; sparkling.

Sciolto (It.) (*shol'-to*), **Scioltezza** (*shol-tet'-za*), **con, Sciol-tamente** (*shol-tah-men'-teh*). Freedom; fluency; with freedom; freely.

Score. See *Partition.*

Scoring. See *Instrumentation.*

Scorrendo (It.) (*skor-ren'-do*), **Scorrevole** (*skor-reh'-vo-leh*). Gliding; glissando.

Scotch Snap. A short note followed by a longer one; thus borrowed from Hungarian gypsy music.

Scozzese (It.) (*skotz-zeh'-seh*), **alla.** In Scotch style.

Scroll. The head of the violin, etc.

Sdegno (It.) (*sdehn'-yo*). Scorn; disdain.

Sdegnosamente (It.) (*sdehn'-yo-sa-men'-teh*). Scornfully.

Sdegnoso (It.) (*sdehn-yo'-so*). Scornful.

Sdrucciolando (It.) (*sdroot-sho-lan'-do*). See *Glissando.*

Se (It.) (*seh*). As if.

Sec (Fr.), **Secco** (It.). Dry. See *Recitativo secco.*

Second. (1) An interval embracing adjacent letters. (2) The lower of two equal voices or instruments. (3) The alto in a vocal quartet or chorus.

Seconda Donna. Second lady; the next in rank after the prima donna.

Secondo (It.) (*seh-con'-do*). Second; the lower part in a duet for two voices or instruments; the lower part in a four-hand pianoforte composition.

Seele (Ger.) (*seh'-leh*), **Âme** (Fr.). Soul. The sound-post of the violin.

Seg (It.). Abbreviation of **Segue,** *q. v.,* and of **Segno.**

Segno (It.). See *Signs.*

Segue (It.) (*sehg'-weh*). Follows. **Segue il coro,** the chorus follows.

Seguendo (It.) (*sehg-wen'-do*), **Seguente** (*sehg-wen'-teh*). Following. **Attacca il seguente,** attack what follows.

Seguidilla (Sp.) (*seh-gwee-deel'-ya*). A dance in $\frac{3}{4}$ time.

Sehnsucht (Ger.). Longing.

Sehnsüchtig (Ger.). Longingly.

Sehr (Ger.). Very.

Semi-breve. A whole note. 𝅝

Semi-chorus. Half the chorus; a small chorus.

Semi-grand. A small (half) grand pianoforte.

Semi-quaver. A sixteenth note.

Semi-tone. A half tone. A chromatic semi-tone changes the pitch without changing the letter; as, C—C♯; a diatonic semi-tone changes both, as, C—D♭.

Semplice (It.) (*sem-plee'-cheh*). Simple.

Semplicimente (It.) (*sem-plee-chee-men'-teh*). Simply; unaffectedly.

Semplicita (It.) (*sem-plee'-chee-tah*), **con.** With simplicity.

Sempre (It.) (*sem'-preh*). Always.

Sensibile (It.) (*sen-see'-bee-leh*), **Sensible** (Fr.) (*song-seebl*). **Nota sensibile,** the leading note. **Note sensible,** "sensitive" note.

Sensibilita (It.) (*sen-see-bee'-lee-tah*), **con.** With feeling.

Sentito (It.) (*sen-tee'-to*), **Sentimento** (*sen-tee-men'-to*), **con.** With feeling; with sentiment.

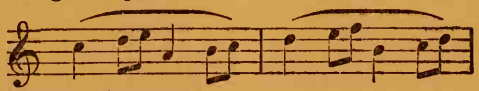
Senza (It.) (*sen-tza*). Without.

Septet, Septuor. A composition for seven solo voices or instruments.

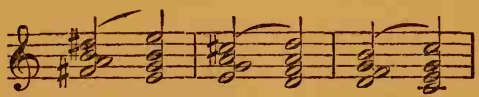
Septole (Ger.). Septuplet; a group of seven.

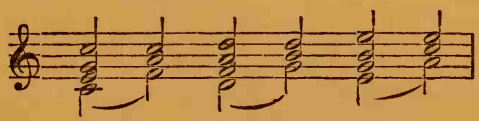
Se piace (It.) (*seh pe-ah'-cheh*). "Please yourself." *Ad libitum.*

Sequence, Melodic. The repetition of a melodic phrase at regular intervals. **Harmonic Sequence**, the repetition of a harmonic progression at regular intervals. **Contrapuntal Sequence**, a succession of common chords with roots moving in a regular "pattern."



Melodic Sequence.



Harmonic Sequence.

Contrapuntal Sequence.

Seraphine. A free-reed instrument that preceded the harmonium.

Serenade, Sérénade (Fr.), **Serenata** (It.), **Ständchen** (Ger.). Lit., an evening song. The Italian form, Serenata, is also applied to an instrumental symphonic composition, and by Handel to his cantata "Acis and Galatea."

Sereno (It.) (*seh-reh'-no*). Serene; tranquil.

Serio (It.) (*seh-re-o*). Serious.

Serioso (It.). Gravely; seriously.

Serpent. A nearly obsolete instrument made of wood covered with leather, cup-shaped mouthpiece, finger-holes, and keys.

Service. A musical setting of the canticles, etc., of the Episcopal Church.

Sesqui-altera. A mixture-stop in the organ. In ancient musical nomenclature the following compounds with Sesqui were used:

Sesqui-nona, *i. e.*, the ratio of 9 to 10; minor whole tone.

Sesqui-octava, 8 to 9; major whole tone.
Sesqui-quinta, 5 to 6; minor third.
Sesqui-quarta, 4 to 5; major third.
Sesqui-tertia, 3 to 4; perfect fourth.
Sesqui-tone, a minor third.

Sestet. See *Sextet.*

Sestetto (It.). See *Sextet.*

Sestole. See *Sextuplet.*

Seule (Fr.) (*sool*). Alone.

Seventeenth. An organ-stop sounding the octave of the major 3d above the diapason; called also the tierce.

Seventh. An interval including seven letters. **Seventh Major,** seven letters and eleven half-tones, as C—B. **Seventh Minor,** seven letters and ten half-tones, as C—B♭. **Diminished Seventh,** seven letters and nine half-tones, as C♯—B♭.

Severamente (It.) (*seh-veh-rah-men'-teh*). Severely; strictly.

Severita (It.) (*seh-ver'-ee-ta*), **con.** With severity; exactness.

Sextet, Sestet, Sestetto (It.), **Sextuor** (Fr.). A composition for six solo voices or instruments.

Sextuplet. A group of six notes occupying the time of four.

Sfogato (It.) (*sfo-gah'-to*) [from *sfogare,* to evaporate]. A soprano voice of thin, light quality and unusually high range is called a soprano sfogato.

Sforzando (It.) (*sfortz-an'-do*) or **Sforzato,** abbreviated **Sf.** or **Sfz.** "Forced." A strong accent immediately followed by piano.

Shake. See *Trill.*

Sharp. The sign, ♯, which raises the pitch of a letter a half tone. Sharp is sometimes used in the sense of augmented, as sharp 6th for augmented 6th; popular name for the black keys of pianoforte and organ.

Sharp Mixture. A mixture with shrill-voiced pipes.

Shawm. See *Calamus.*

Shift. A change in the position of the left hand on the fingerboard of the violin; each shift is a fourth higher than the preceding one.

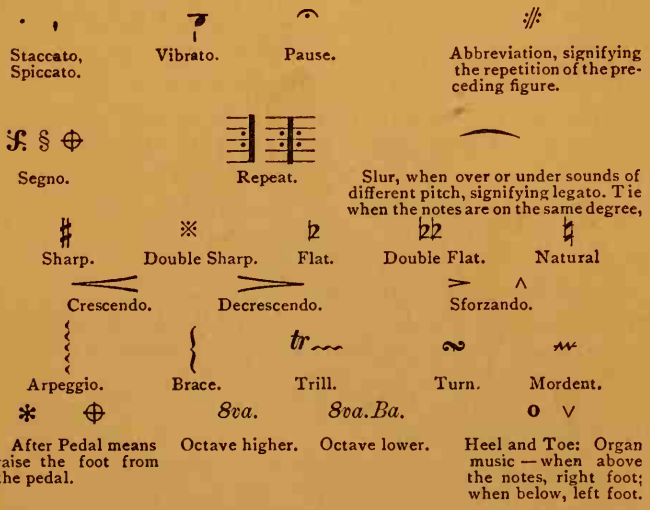
Si. (1) The note B in French, Italian, and Spanish. (2) The Italian impersonal pronoun, "one," or "they," as, *si piace,* "one" pleases, *i. e.,* as you please.

Siciliana (It.) (*see-cheel-ya'-nah*), **Sicilienne** (Fr.) (*see-see-lee-en*). A pastoral dance in slow time; slow movements, vocal or instrumental, are frequently called Sicilianas.

Side Drum. See *Drum.*

Siegeslied (Ger.) (*see'-ges-leed*). Song of victory.

Signs. (Only the most important are here given. Complete information may be obtained by consulting the "Embellishments of Music," by Russell.)



Signature, Signatur (Ger.), **Time.** The signs 𝄴 𝄵 etc. **Key Signature,** the sharps or flats marked at the beginning of a part or piece.

Simile (It.) (*see-mee-leh*). The same; in the same way.

Sinfonia (It.), **Sinfonie** (Ger.), **Symphonie** (Fr.), **Symphony** [from Gr., *sumphonia,* a sounding together]. Originally had the same meaning that we attach to interval, *i. e.,* two simultaneous sounds. (1) By the early writers of Italian opera it was used in the modern sense of overture.

(2) The introduction to a song is still called the symphony. (3) The adaptation of the large forms of composition (sonata and rondo) to the orchestra.

Singend or **Singbar** (Ger.). Singing; cantabile.

Singhiozzando (It.) (*sin-ghee-otz-an'-do*). Sobbingly.

Singspiel (Ger.) (*sing-speel*). "Sing-play." Operetta; an opera without recitatives, the dialogue being spoken. "Der Freischütz," when first produced, was of this character, which may be considered as one of Germany's contributions to the development of the opera, the Italian operas from the beginning being largely composed of recitative. The "Singspiel" form has found its most congenial home and its best exponents in France.

Sinistra (It.). Left.

Sino, Abbr., **Sin.** (It.) (*see'-no*). As far as; used after D. C., or al 𝄋 ; as **al 𝄋, Sin' al fine**, go to the sign, then as far as "fine." **D. C. sin' al 𝄋**, from the beginning as far as the sign.

Sixteenth Note.

Sixth. An interval including six letters.

Sixth Major. Six letters, nine half-tones.

Sixth Minor. Six letters, eight half-tones. **Augmented Sixth,** six letters, ten half-tones. **Diminished Sixth,** six letters, seven half-tones.

Sixty-fourth Note.

Slancio (It.) (*slan'-che-o*), **con.** With impetuosity.

Slargando (It.) (*slar-gan'-do*). Widening; growing slower.

Slargandosi (It.) (*slar-gan-do'-see*). Slower.

Slentando (It.) (*slen-tan'-do*). Gradually slower.

Slide. (1) The movable tube of the trombone. (2) See *Portamento.*

Slur. ⁀ Legato sign. In vocal music signifies that all the notes it includes are to be sung to one syllable.

Smanioso (It.) (*sma-ne-o'-so*). Frantic; raging.

Smaniante (It.) (*sma-ne-an'-teh*). Frantically.

Sminuendo (It.) (*smin-oo-en'-do*), **Sminuito** (*smin-oo-ee'-to*), **Smorendo** (*smo-ren'-do*). Same as *Diminuendo.*

Smorzando (It.) (*smor-tzan'-do*). Lit., "smothering"; morendo.

Snare Drum. See *Drum.*

Soave (It.) (*so-a'-veh*). Sweet.

Soavemente (It.) (*so-a-veh-men'-teh*). Sweetly.

Sogetto (It.). Subject; theme of a fugue.

Sognando (It.) (*sone-yan'-do*). Dreaming; dreamily.

Sol. The note G in Italian, French, and Spanish; fifth Aretinian syllable.

Solenne (It.) (*so-len'-neh*). Solemn.

Solennemente (It.) (*so-len-neh-men'-teh*). Solemnly.

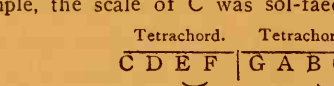
Solennita (It.) (*so-len'-nee-ta*), **con.** With solemnity.

Sol-fa (verb). To sing with the syllables.

Solfeggio (It.) (*solfed-jo*). (1) A vocal exercise. (2) Used by Bach as a name for certain short instrumental pieces.

Solmization. A method of learning to sing by the application of syllables to the scale. The earliest invention of this method of fixing the succession of sounds forming the scale in the memory is attributed to Guido of Arezzo (*ah-rets-o*), who used for this purpose the syllables ut, re, mi, fa, sol, la, having chanced to observe that these syllables—the first in the successive lines of a Latin hymn—were sung to six successive notes which formed a hexachord scale: C, D, E, F, G, A. There were seven hexachord scales, as follows: First began on G, 1st line bass staff; this was called the hexachordum durum (hard hexachord). Second began on C, a 4th higher. Third began on F, another 4th higher; in this scale B was flat; it was called the hexachordum molle (soft hexachord). Fourth, fifth, and sixth were respectively an octave higher than the first, second, and third, and the seventh was two octaves higher than the first. The first note of every scale was called *ut* (afterward changed to *do*), therefore from its inception "do" was "movable." Various modifications of these syllables have at different times been used for solmization. One extensively used at one time was the practice of using only four of them, viz., mi, fa, sol, la. These were so arranged that

mi always fell upon the third note in the tetrachord, for example, the scale of C was sol-faed thus:



It was owing to the difficulty and, to ancient ears, harshness of the skip from the *fa* of the lower tetrachord to the *mi* of the upper that the expression, "mi contra fa," came to have a proverbial meaning. This interval, called the tritone (three tones), was by the ancient theorists stigmatized as "tritonus diabolus est." New syllables have at different times been proposed; one scheme of which the syllables were bo, ce, di, ga, lo, ma, ni, was called bocedization; another with da, me, ni, po, hi, la, be, was called damenization. The only modifications and additions to the syllables that have been permanently adopted are those used by the "Tonic Sol-faists." See *Tonic Sol-fa.*

Solo (It.) (plural, **Soli**). Alone; a composition in which the principal part is taken by one voice or instrument. **Solo Parts** are those sung or played by single performers as distinguished from chorus or tutti passages.

Somma (It.). Utmost; as **Con somma espressione,** with the utmost expression.

Sonabile (It.) (*so-nah'-bee-leh*), **Sonante** (*so-nan'-teh*). Resonant; sounding; sonorous.

Sonare (It.) (*so-nah'-reh*). To sound; to play upon.

Sonata (It.) (*so-nah'-tah*). "Sound piece." (1) The highest development of musical form. (2) In modern use, an extended composition with several movements for pianoforte, or pianoforte in conjunction with one other instrument. A composition of this class for more than two instruments is called trio, quartet, etc.; for full orchestra, a symphony. The "form" of the sonata (see *Form*) has undergone many modifications since it was first adopted, about the beginning of the 17th century. At first it was applied indifferently to any instrumental piece, such, for example, as were commonly called "airs." Those written for the harpsichord or for viols were called "sonata da camera." Those for the organ (or frequently those for harpsichord or viols, if written in grave style), "sonata da chiesa" (church sonata).

The distinguishing characteristic of the modern sonata form is the possession of two themes in different keys (see Scheme in article *Form*). The gradual growth of this binary development may be traced in the works of Kuhnau, Scarlatti, Alberti, Durante, and others. The binary form was first definitely fixed by K. P. E. Bach. The only changes made since have been the immense development given to the form by Beethoven, and the adoption of other keys for the second theme.

Sonata di chiesa (It.) (*key-eh'-sa*). A church sonata; organ sonata.

Sonatilla (It.) (*so-na-til'-la*), **Sonatina** (It.) (*so-na-tee'-na*), **Sonatine** (Fr.) (*so-na-teen*). A short, easy, undeveloped sonata.

Song, Gesang, Lied (Ger.), **Chant** (Fr.), **Canto** (It.). (1) Originally a poem. (2) A musical setting of a poem, especially for one voice. (3) Folk-song (Ger., *Volkslied*). A simple air containing but one member, the words lyrical or narrative (if the poem is a lengthy narrative it is generally called a ballad). (4) Art songs contain several members, and in many cases, as in the songs of Schubert, Franz, Schumann, and others, rise to the highest plane of art expression. The Germans have a word, *durchkomponirt*, which is applied to songs every stanza of which has a separate musical setting, so designed as to exalt and emphasize the expression of the words.

Songs without words, Lieder ohne Worte (Ger.), **Chants sans paroles** (Fr.). A title invented by Mendelssohn and given by him to a set of pianoforte compositions. Songs for several voices are called part-songs. See *Part-Song*.

Sonoramente (It.). Sonorously.

Sonore (It.), **Sonoro** [from Lat., *sonus*, sound]. Sonorous; sounding.

Sonorita (It.) (*so-no'-ree-ta*), **con.** With resonance.

Sopra (It.). On; above; upon.

Soprano (It.), **Sopran** (Ger.), **Dessus** (Fr.) (*des-soo*). The female or boy's voice of the highest range.

Soprano Clef. C clef on the 1st line.

Soprano Sfogato (*sfo-gah'-to*). An unusually high light soprano.

Sordamente (It.). Veiled, dampened, muffled tone.

Sordino (It.) (*sor-dee'-no*). A mute; small instruments of metal, wood, etc., put on the bridge of the violin, etc., to deaden the tone. Pear- or cylinder-shaped mutes of wood, cardboard, or leather are put in the bell of the horn or trumpet with the same object. The use of sordino is indicated by **Con S.**, their removal by **Senza S.**

Sordo (It.). Mute; muffled. **Clarinetto sordo**, muted clarionet.

Sortita (It.) (*sor-tee'-ta*). "Going out." Concluding voluntary; first appearance of any character in an operatic performance.

Sospirando (It.) (*sos-pee-ran'-do*), **Sospiroso** (*sos-pee-ro'-so*), **Sospirante** (*sos-pee-ran'-teh*), **Sospirevole** (*sos-pee-reh'-vo-leh*) [from *sospiro*, a sigh]. Sighing; sobbing; mournful.

Sostenuto (It.) (*sos-teh-noo'-to*), **Sostenendo** (*sos-teh-nen'-do*). Sustained; without haste.

Sotto (It.). Below. **Sotto voce**, in an undertone.

Soubasse (Fr.) (*soo-bass*). A 32-foot organ pedal-stop.

Soubrette (Fr.) (*soo-bret*). A waiting maid; a minor female rôle in comic or comedy opera.

Sound-board. A thin sheet of spruce-pine, or fir, upon which the bridge that supports the strings of the pianoforte rests. The function of the sound-board is to increase the volume of the tone, which it does by taking up the vibration of the string. There are many unsolved problems in the relation which subsists between the string and the sound-board, as to the manner in which this amplification of the sound takes place. It is impossible to form a conception of the complications in the mode of vibration of the sound-board that must take place when, for example, a full chord is struck. Yet all these complications are not only simultaneous, but they obey the changing conditions of the most rapid execution with such swiftness and certainty that not a note is lost or a tone quality obscured.

Sound-box. The body of the violin, guitar, etc. The problems as to the function of the sound-box are even more complicated than those connected with the sound-board, as a sound-box is a combination of a sound-board and an

enclosed mass of air, the vibrations of which have an important bearing on the quality and intensity of the tone.

Sound-hole. The orifice or orifices in the upper part, called technically the "belly," of the violin, guitar, etc. In the violin family they are called F-holes, from their resemblance to the letter *f*

Sound-post. A slender, cylindrical, wooden prop between the belly and the back in instruments of the violin family, placed under the foot of the bridge on the side of the highest string.

Sourdine (Fr.) (*soor-deen*). See *Sordino.*

Spaces. The intervals between the lines of the staff or between the leger lines.

Spalla (It.). The shoulder. Used in the sentence, **Viola da spalla,** one of the viols in a "chest."

Spanischer Reiter (Ger). See *Spanisches Kreuz.*

Spanisches Kreuz (Ger.) (*spah-nish-es kroits*). Spanish cross; German name for double sharp ※.

Sparta (It.) (*spar-ta*), **Spartita** (*spar'-ti-ta*). A score. See *Partition.*

Spasshaft (Ger.). Jocose; merry; scherzando.

Spezzato (It.) (*spets-sa'-to*) [from *spezzare,* to break in pieces]. Divided; broken.

Spianato (It.) (*spe-a-nah'-to*). Leveled; tranquillo.

Spianto (It.) (*spe-an-to*). Level; smooth.

Spiccato (It.) (*spik-kah'-to*). Detached; pointed.

Spiel (Ger.) (*speel*). Play.

Spielart. Style; touch.

Spielbar. Playable; well adapted to the instrument.

Spieloper. Operetta; comic opera.

Spieltenor. Light tenor; comic opera tenor.

Spinet. The predecessor of the harpsichord, called also couched harp.

Spirito (It.) (*spee-ree-to*), **con, Spiritoso** (*spee-ree-to'-so*), **Spiritosamente** (*spee-ree-to-sa-men'-teh*). With spirit; spirited; lively; animated.

Spitzflöte, Spindelflöte (Ger.). An organ-stop of reed-like quality, 8-, 4-, or 2-foot pitch.

Squilla (It.) (*squil'-la*). Little bell.

Squillante (It.) (*squil-lan'-teh*). Bell-like; ringing.

Stabile (It.) (*stah-bee'-leh*). Firm; steady.

Stac. Abbreviation of Staccato.

Staccatissimo (It.) (*stac-cah-tis'-see-mo*). As detached as possible. The sign for staccatissimo is a pointed dot over the note .

Staccato (It.) (*stac-cah'-to*). Detached; cut off; separated.

Staff or **Stave.** The five lines with their enclosed spaces. Gregorian music is written on a staff of four lines.

Standard Pitch. See *Pitch.*

Ständchen (Ger.). See *Serenade.*

Stark (Ger.). Loud; strong.

Stave. See *Staff.*

Stem, Hals (Ger.), **Queue** (Fr.), **Gambo** (It.). The part of a note consisting of a vertical line; also called tail.

Stentato (It.) (*sten-tah'-to*), **Stentando** (*sten-tan'-do*) [from *stentare,* to labor]. A heavy emphasis combined with a dragging of the time.

Step. From one letter to the next; a degree. **Whole Step,** a whole tone; **Half Step,** half tone; **Chromatic Step,** chromatic half tone.

Sterbend (Ger.) (*stair-bent*). Dying; morendo.

Steso (It.) (*stay-so*). Extended. **Steso moto,** slow movement.

Stesso (It.) (*stes-so*). The same.

Sticcado (It.). Xylophone.

Stil (Ger.) (*steel*), **Stilo** (It.). Style; manner.

Stillgedacht (Ger.). Soft organ-stop with closed pipes; stopped diapason.

Stimmbildung. Voice formation; voice training.

Stimme (Ger.) (*stim'-meh*). (1) Voice. (2) Part. (3) Sound-post. (4) Organ-stop.

Stimmen (verb). To tune.

Stimmung. Pitch, tuning.

Stimmungsbild. "Voicing picture," *i. e.*, a short composition designed to "voice" or express some given mood or emotion, *e. g.*, "Warum," by Schumann.

Stinguendo (It.) (*stin-gwen'-do*) [from *stinguere*, to extinguish]. Fading away; becoming extinguished.

Stirato (It.) (*stee-rah'-to*), **Stiracchiato** (*stee-rak-ke-ah'-to*) [from *stirare*, to stretch]. Retarding the time.

Stop. (1) To press the finger on the string of violin, guitar, etc. **Double Stop,** pressing two strings at once. (2) (noun) A rank or set of organ-pipes. **Draw Stop,** the arrangement of levers by means of which the "wind" is admitted to the various ranks of pipes at will, called also register. **Foundation Stop,** one of 8-foot pitch. **Mutation Stop,** one sounding the major third or perfect fifth, or both, over the fundamental. **Solo Stop,** one with a tone quality suited to the rendition of melody.

Stracino (It.) (*strah-chee'-no*), **Stracicato** (*strah-chee-cah'-to*), **Stracicando** (*strah-chee-can'-do*), **Stracinando** (*strah-chee-nan'-do*). A drag, or slur; sliding from one note to another and at the same time slightly slackening the time.

Strain. Song, air, tune, or a part of one.

Strathspey. A Scotch dance in $\frac{4}{4}$ time.

Stravagante (It.) (*strah-vah-gan'-te*). Extravagant; fantastic.

Stravaganza (It.) (*strah-vah-gant'-sah*). A fantastic composition.

Streng (Ger.). Rigid; severe.

Strepito (It.) (*streh'-pee-to*), **con.** With noise; fury.

Strepitosamente (It.) (*streh-pee-to-sah-men'-teh*). Furiously.

Strepitoso (It.) (*streh-pee-to'-so*). Furious.

Stretta, Stretto (It.). "A throng." (1) Hurrying the time at the close. (2) In fugue, causing the voices to follow one another at less distance, so that the subject and answer are brought closer together.

Stridente (It.) (*stree-den'-teh*). Strident; noisy; impetuous.

String. Abbreviation for Stringendo.

String. Cords made of wire, catgut, or silk, used for musical instruments.

String Band. The violins, violas, violoncellos, and double bass, also spoken of collectively as the "strings" or the string quartet.

String Instruments. Those in which the tone is reproduced by the vibration of strings. They are classified as follows: 1st, strings plucked by the fingers—harp, guitar, etc.; 2d, strings struck by plectra—mandolin, zither, etc.; 3d, strings vibrated by means of a bow—violin, etc.; 4th, strings struck with hammers—pianoforte, dulcimer, etc.

String Quartet. A composition for two violins, viola, and violoncello.

String Quintet, Sextet, Septet, Octet are formed by combining the string instruments in various proportions.

Stringendo (It.) (*strin-jen'-do*). Hurrying the time.

Strisciando (It.) (*strish-e-an'-do*). Creeping; gliding.

Stromentato (It.). Instrumented; scored; orchestrated.

Stromento (It.) (*stro-men'-to*). Instrument.

Stromento di corda. String instrument.

Stromento di fiato or **di vento.** Wind instrument.

Stück (Ger.) (*stick*). A piece. **Concertstück,** concert piece. **Salonstück,** parlor piece.

Study, Étude (Fr.), **Studio** (It.). (1) A composition designed to facilitate the mastering of some special difficulty. (2) A name often given by modern writers to pieces analogous to the old toccata, *q. v.*

Stufe (Ger.) (*stoo'-feh*). A step; degree of the scale.

Stürmisch (Ger.). Stormy; furioso.

Suave (It.) (*soo-a'-veh*). Sweet.

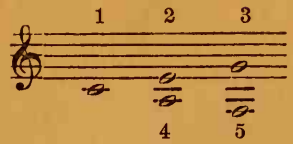
Suavemente (It.) (*soo-a-veh-men'-teh*). Sweetly.

Suavita (It.) (*soo-ah'-vee-ta*), **con.** With sweetness.

Sub-bass. An organ pedal-stop of 16- or 32-foot tone.

Sub-dominant. The 4th degree of the scale; not called sub-dominant because it is below the dominant, but because it is the same distance below the tonic that the dominant is above.

Sub-mediant. The 6th of the scale.



1. Tonic. 2. Mediant, *i. e.*, half-way to dominant. 3. Dominant. 4. Sub-mediant, *i. e.*, half-way to sub-dominant. 5. Sub-dominant.

Sub-octave. A coupler on the organ that pulls down the keys an octave below those struck.

Sub-principal. Open organ-stop, 32- and 16-foot pitch.

Sub-tonic. The leading note, 7th of the scale.

Subito (It.) (*soo-bee'-to*), **Subitamente.** Quickly. **Volti subito,** abbreviated **V. S.,** turn over quickly.

Subject. The theme of a fugue; any one of the themes of a sonata, rondo, etc.

Subordinate Chords. Those on the 2d, 3d, and 6th of the scale.

Suite (Fr.) (*sweet*). A set or series of movements. The suite originally consisted solely of dance tunes to which "airs" or movements, designated by the tempo terms, allegro, etc., were added. The classical suite contained: 1st, allemand; 2d, coranto; 3d, saraband; 4th, gigue, preceded by a prelude. Occasionally the gavotte, pavan, loure, minuet, etc., may be found with or in place of some of the above dances. According to the rule of the suite, all the movements had to be in the same key.

Suivez (Fr.) (*swee-vey*). Follow; a direction for the accompanist to follow the soloist.

Sujet (Fr.) (*soo-zhay*). Subject.

Sul, Sull, Sulla (It.). Upon; on; by; in violin music a passage to be played on a certain string is marked Sul E, or A, or D, or G, as the case may be.

Sul ponticello (It.). By the bridge; in violin playing, a direction to play with the bow close to the bridge.

Suonata. See *Sonata.*

Superfluous. Same as *Augmented.*

Super-octave. (1) An organ-stop of 2-foot pitch, same as fifteenth. (2) A coupler in the organ that pulls down the keys one octave above those struck.

Super-tonic. The 2d degree of the scale.

Super-dominant. The 6th degree of the scale.

Supplichevole (It.) (*sup-plee-kay'-vo-leh*), **Supplichevolmente** (*sup-plee-kay-vol-men'-teh*). Pleading; supplicating.

Suspension. Tying or prolonging a note from one chord into the following. See *Retardation.*

Süss (Ger.) (*sees*). Sweet.

Sussurando (It.) (*soos-soo-ran'-do*). Murmuring.

Sussurante (It.) (*soos-soo-ran'-teh*). Whisperingly.

Svegliato (It.) (*svehl-ya'-to*). Brisk; lively.

Svelto (It.) (*svel'-to*). Swift; quick; easy.

Swell Organ. A part of the organ enclosed within a box provided with shutters, which are opened and closed by a lever, called the swell-pedal, worked by the foot.

Symphony. See *Sinfonia.*

Symphonic. In the manner of a symphony.

Symphonic Ode. A combination of symphony and chorus, as Beethoven's Ninth Symphony, or Mendelssohn's Lobgesang.

Symphonic Poem. A modern name for an orchestral composition supposed to illustrate a poem or story.

Syncopation. A shifting of the accent, caused by tying a weak beat to a strong beat.

Syrinx. (1) Pandean Pipes, *q. v.* (2) Part of a hymn to Apollo sung in the Pythian games.

T

T. Abbreviation of Tasto, Tenor, Tempo, Tutti, Toe (in organ music).

Taballo (It.). Kettle-drum.

Tablature (Fr.) (*tab-lah-toor*), **Intavolatura** (It.), **Tablatur** (Ger.). An obsolete system of notation used for the lute principally; another form was used for the organ, harpsichord, etc.

Table (Fr.) (*tahbl*). The belly or sound-board.

Table Music. (1) Music intended to be sung by several people sitting around a table. (2) Music appropriate for entertainment during the pauses in the "serious" work of eating and drinking.

Tabor, Taboret, Tabret. A small drum, like a tambourine without the "jingles." It hung in front of the performer, who beat it with one hand and played a "pipe" or flageolet with the other.

Tacet (Lat.), **Tace** (It.) (*tah'-cheh*). Is silent, or be silent; signifies that the instrument thus marked is silent during the phrase or movement; as **Tromboni tacent,** the trombones are silent.

Tafelclavier (Ger.). Square pianoforte.

Tafelmusik. Table music.

Tail. (1) Stem of a note. (2) The piece of wood to which the strings of the violin, etc. are attached at the base of the instrument.

Taille (Fr.) (*tah-ee*). The tenor voice or part.

Takt (Ger.). Time, as **Im Takt,** a tempo; measure, as **Ein Takt,** one measure (or bar); beat, as **Auftakt,** up beat.

Taktmässig. In time.

Taktstrich. A bar (line, not measure).

Talon (Fr.). The "frog" or heel of the bow.

Tambour (Fr.). (1) A drum. (2) A drummer.

Tambour de basque. Tambourine.

Tamboura, Tambura (also **Pandora**). An Eastern species of the lute.

Tambourin (Fr.) (*tam-boo-rang*). (1) A tabor. (2) A French rustic dance.

Tambourine. A small variety of drum consisting of a hoop of wood or metal about two inches in depth, with a head of parchment. Small circular plates of metal called jingles are inserted in pairs in holes in the hoop, strung loosely on wires. The tambourine is held in the left hand and struck with the fingers or palm of the right hand; used to accompany dancing in Spain, Italy, and Southern France; occasionally used in the orchestra in ballet music. The "roll" is indicated thus The "jingle"

Tamburo (It.). Drum; side drum.

Tamburone (It.) (*tam-boo-ro'-neh*). The great drum.

Tam-tam. Gong.

Tändelnd (Ger.) (*tehn-delnd*). Playful.

Tangent. The brass pin in the action of the clavichord that was forced against the string when the key was struck.

Tantino (*tan-tee-no*), very little.

Tanto (It.). So much; as much. **Allegro non tanto,** not so fast; lit., "fast, not too much."

Tanz (Ger.) (*tants*). Dance.

Tanzlieder. Songs to accompany dancing. See *Ballad.*

Tanzstücke. Dancing pieces.

Tanzweisen. Dancing tunes.

Tarantella (It.), **Tarantelle** (Fr.). A rapid dance in $\frac{6}{8}$ time; the name is derived from *tarantula* (the poisonous spider). The dance is popularly believed to be a remedy for the bite of this insect.

Tardamente (It.) (*tar-dah-men'-teh*). Slowly.

Tardando (It.) (*tar-dan'-do*). Slowing; retarding.

Tardato (It.) (*tar-dah'-to*). Made slower.

Tardo (It.) (*tar'-do*). Slow; dragging.

Tartini Tone. An undertone produced by the simultaneous vibration of two strings, etc., first observed by Tartini, the violinist. Called also a differential tone.

Tastatur (Ger.) (*tas-tah-toor*). **Tastatura** (It.) (*tas-tah-too'-ra*). Keyboard.

Taste (Ger.) (*tas'-teh*). A pianoforte or organ key; pedal key.

Tastenbrett (Ger.), **Tastenleiter.** Keyboard.

Tastiera (It.) (*tas-tee-eh'-ra*). Fingerboard of violin, guitar, etc. **Sulla Tastiera,** a direction in violin music to play with the bow near the fingerboard—the opposite of *Sul ponticello, q. v.*

Tasto (It.). A "touch." (1) A key. (2) A fret. (3) Touch. (4) Fingerboard. The preceding words from *Tastatur* are all derived from *Tasto.*

Tasto Solo. Literally, "key alone," *i. e.,* one key or note at a time. A direction in figured bass that the notes are to be played without chords, *i. e.,* unison or octaves.

Tattoo or **Taptoo.** The drumbeat ordering soldiers to retire for the night.

Technic, Technik (Ger.), **Technique** (Fr.). The purely mechanical part of playing or singing.

Technicon. A mechanism for strengthening the fingers and increasing their flexibility.

Techniphone. See *Virgil Clavier.*

Tedesco or **Tedesca, alla** (It.). In German style.

Tema (It.) (*teh'-mah*). Theme; subject; melody.

Temperament. The division of the octave. **Equal Temperament.** The modern system of tuning divides the octave into twelve equal parts, called semitones. **Unequal Temperament** (which was formerly used for all keyed instruments, and retained until quite recently for the organ) tuned the natural notes true, and distributed the superfluous interval among the "black" keys. The discovery of the art of equally tempering the scale lies at the foundation of modern music. Without it, the sudden excursions into remote keys would be impossible. Although we have lost something in purity of intonation, the loss is more than made up in the gain of twelve keys, all equally well in tune. Some enthusiasts, generally acousticians, express great dissatisfaction with our modern scale. A sufficient reply is, that the scale that satisfied the ears of, and made possible the music of the great writers from Bach to Beethoven, must of necessity be the best musical scale.

Tempestosamente (It.) (*tem-pes-to'-sa-men'-teh*). Impetuously.

Tempestoso (It.) (*tem-pes-to'-so*). Tempestuous.

Tempête (Fr.) (*tam-peht*). Tempest. A French dance—formerly fashionable—resembling a quadrille.

Tempo (It.). Time. "Tempo" is universally used to signify "rate of movement."

Tempo Indications—

Slow { Largo, Grave, Lento, Adagio.

Moderate { Andante, Moderato, Commodo.

Fast { Allegro, Presto.

Words used to modify the above: *Poco,* a little. Before a word meaning *slow,* signifies an *increase* of speed, as *poco lento,* a little slow; before a word meaning *fast,* it signifies a *decrease* of speed, as *poco allegro,* a little fast. *Piu,* more. Before a word meaning *slow,* signifies a *decrease* of speed, as *piu lento,* slower; before a word meaning *fast,* it signifies an *increase* of speed, as *piu allegro,* faster. *Assai,* very. After a word meaning *slow,* decreases the speed, as *adagio assai,* very slow; after a word meaning *fast,* increases the speed, as *allegro assai. Molto,* much; has the same meaning as *assai.*

THE DIMINUTIVE *Etto*

Slow { Larghetto, a little faster than Largo.
Adagietta, a little faster than Adagio.
Fast, Allegretto, a little slower than Allegro.

THE SUPERLATIVE *Issimo*

Slow { Larghissimo, Lentissimo, Adagissimo, } As slow as possible.

Fast { Allegrissimo, Prestissimo, } Fast as possible.

THE DIMINUTIVE *Ino*

slow, Andantino, faster than Andante.

Andante means "going" [from *andare,* to go], therefore Andantino means "going a little." A large number of words are used in conjunction with the tempo indications that refer more to the manner or style of the performance than to the speed, as Appassionata, with passion; Vivace, with life.

The majority of these words are preceded by con, with; as

Con brio . . . with vigor,
Con calore . . with warmth,
Con fuoco . . with fire,
Con moto, etc. . with motion,
} After words meaning fast.

Con espressione . with expression
Con dolcezza . with sweetness,
Con dolore . . with sadness,
Con tristezza . with sorrow,
} After words meaning slow.

Tempo commodo. Convenient; easy movement.

Tempo di ballo. Dance time.

Tempo giusto. Strict; exact time.

Tempo marcia. March time.

Tempo ordinario. Ordinary; usual.

Tempo primo. First time, used after a ritard. or accel. to indicate a return to the original time.

Tempo rubato. See *Rubato.*

Tempo wie vorher (Ger.). Same as *Tempo primo.*

Temps (Fr.) (*tam*). (1) Time. (2) Beat.

Temps faible or **levé.** Weak beat; up beat.

Temps fort or **frappé.** Strong beat; down beat.

Tendrement (Fr.) (*tondr-mong*). Tenderly.

Tenendo il canto (It.). Sustaining the melody.

Teneramente (It.) (*teh-neh-ra-men'-teh*). Tenderly; delicately.

Tenerezza (It.) (*teh-neh-ret'-za*), **con.** With tenderness, delicacy.

Tenero (It.) (*teh'-neh-ro*). Tender; delicate.

Tenor, Tenore (It.), **Taille** or **Ténor** (Fr.). (1) The highest natural male voice. (2) In the old system of music, the cantus or plain song. (3) A common name for the viola. The word tenor is supposed to be derived from Lat., *teneo,* to hold, as it *held* the melody.

Tenor Clef. C clef on 4th line.

Tenor Violin. Viola.

Tenore buffo. A comic tenor singer.

Tenore di grazia. A "smooth-singing" tenor singer.

Tenore leggiero. A light tenor singer.

Tenore robusto. A vigorous, strong tenor singer.

Tenorino (It.) (*ten-o-ree'-no*). "Little tenor." Falsetto tenor.

Tenorist. A tenor singer; also viola player.

Tenoroon. (1) See *Oboe di caccia.* (2) Any organ-stop of 8-foot tone that does not go below middle C.

Tenuto (It.) (*teh-noo'-to*). Abbreviated **Ten.** Hold; a direction to sustain the notes for their full value. Sign 𝄐

Tepidita (It.) (*teh-pee'-dee-ta*), **con.** With indifference.

Tepiditamente (It.) (*teh-pee-dee-ta-men'-teh*). Coldly; lukewarmly.

Tercet (Fr.) (*tehr-say*). A triplet.

Ternary Form. Rondo with three themes.

Ternary Measure. Simple triple time.

Tertian. A two-rank stop, sounding the major 3d and 5th in the third octave above the fundamental.

Terz (Ger.) (*terts*), (It.) **Terza.** Third.

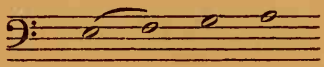
Terzetto (It.) (*tert-set'-to*). A vocal trio.

Terzflöte (Ger.). (1) A flute sounding a 3d above the written notes. (2) An organ-stop sounding the major 3d in third octave.

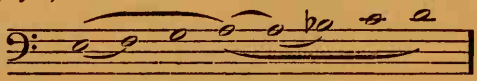
Tessitura (It.) (*tes-see-tu'-rah*). Texture. The general range of the voice included in a given song, etc.

Testo (It.) (*tehs'-to*). Text. (1) The "words" of any vocal composition. (2) The theme or subject.

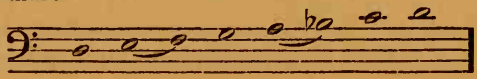
Tetrachord [from Gr., *tetra, chordon*]. Four strings; hence, a succession of four sounds. The tetrachord always consists of two whole tones and one half-tone. These intervals may be arranged in three ways. The oldest arrangement, called the Pythagorean tetrachord, began with the half-tone, thus:



It is generally supposed that the original four-string lyre (called the tetrachordon) was tuned to these sounds. The addition of another tetrachord, beginning with the highest note of this one, gives the scale of the heptachord, or seven-string lyre, thus:



This is called the scale of conjunct tetrachords, the A being the note common to both. The addition of a note *below* this scale, thus:



gives the original octave scale of the lyre. This scale is the normal Greek scale, called the Dorian. It is doubtless the origin of the modern minor scale. The tetrachord known as Hucbald's had the half-tone in the middle, thus: D E F G.

The *Hexachord scales* (*q. v.*) were formed from the tetrachord by adding one letter above and one below, thus:

C D E F G A.

In the modern major scale the half-tone lies between the third and fourth letters of the tetrachord, thus: C D E F, and the scale consists of two of these tetrachords separated by a whole tone.

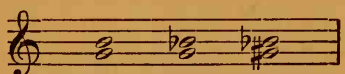
Tetrachordal System. The original name of the *Tonic Sol-fa, q. v.*

Theil or **Teil** (Ger.). A part (portion, not "voice").

Theme, Thème (Fr.) (*tehm*), **Thema** (Ger.) (*teh-ma*). The subject of a fugue; one of the subjects of a sonata or rondo. The subject of a set of variations. The "cantus" to which counterpoint is added.

Theorbo, Théorbe (Fr.). A large variety of lute.

Third. An interval including three letters, and, if major, two whole tones; if minor, three half-tones; if diminished, two half-tones:



Thirty-second Note

Thorough Bass, Figured Bass, Continued Bass. A system of musical short-hand originally; now used as a means of teaching harmony.

Threnody [Gr. *threnos*]. A song of mourning; dirge.

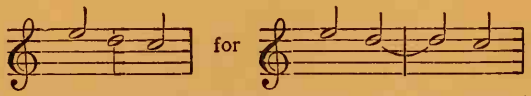
Thumb Position. Violoncello music; sign , the thumb is laid across the strings, making a temporary bridge.

Tibia (Lat.). The "shinbone." Latin name for the flute, which was originally made from the bone, the name of which it bears.

Tibia Utricularis. Bagpipe.

Tibicen (Lat.). A flute player.

Tie, Fascia (It.), **Bindebogen** (Ger.), **Liaison** (Fr.). A curved line joining two notes on the same degree. The first note is sounded, the second is "held." In old editions, in place of the tie, it was customary to write a single note on the bar-line, equal in value to the two notes that in modern practice are tied. Thus:



Any number of notes may be tied. The sign must be repeated for each one, thus:

The first note is struck, but the sound is prolonged until the time value of all has expired.

Tief (Ger.). Deep; low.

Tierce. (1) A third. (2) An organ-stop. See *Terz.*

Tierce de picardie (Fr.). The major 3d in place of the minor in the final chord of a piece in the minor key. At one time this manner of ending was the rule.

Tierce Position. A common chord with root in bass and third at top.

Timbale (Fr.), **Timballo** (It.). Kettle-drum.

Timbre (Fr.) (*tambr*). Quality of tone. In German *Klangfarbe,* for which *Clangtint* has been proposed as an English equivalent.

Timbrel. Tambourine.

Time. (1) The division of music into portions marked by the regular return of an accent. All varieties of time are founded on two units—the Binary = 1 2, and Ternary = 1 2 3. Time signatures for the most part are formed from figures written like fractions, the upper figure giving the rhythmic units and the number of times the value of the note indicated by the lower figure occurs in the measure. Time is Simple Binary when the upper figure is 2; Simple Ternary, when the upper figure is 3. Compound times are formed by adding together two or more of the time units.

When the number of accents resulting from this combination are *even,* it is called Compound Common time; when they are odd, Compound Triple time. Simple Duple time is indicated by this sign ¢. As now used, it always means the value of a whole note in the measure, and is called Alla Capella time. Like all duple times, it must have but one accent in the measure, no matter how the time value of the measure may be divided. The first compound of Duple time, viz., $\frac{4}{4}$ time, is often marked C and is called Common time, under the impression that the sign is the letter C, whereas it is the old sign for Imperfect time, viz., a broken circle, and originally meant two beats in the measure. Three beats was called Perfect time; the sign was O. With the exception of the times with 4 for the upper figure, all the compound times are multiples of the ternary unit, as $\frac{6}{2}$, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{4}$, $\frac{12}{8}$, $\frac{12}{16}$, etc., Compound Common; $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$, Compound Triple. The accents in compound times are determined by the number of units in the measure. The first is the strongest, third next, the second is weak, the fourth weaker.

In Compound Triple, the second and third are both weak.

Timidezza (It.) (*tee-mee-det'-za*), **con.** With timidity.

Timorosamente (It.) (*tee-mo-ro-sa-men'-teh*). Timorously.

Timoroso (It.) (*tee-mo-ro'-so*). Timorous; hesitating.

Timpani (It.) (*tim'-pa-nee*). Kettle-drums. Abbreviated Timp.

Timpanista (It.). Player on the kettle-drums.

Tirade (Fr.) (*tee-rad*). A rapid run or scale passage.

Tirasse (Fr.) (*tee-rass*). A pedal keyboard that "draws down" the manual keys.

Tirata (It.) (*tee-rah'-tah*). See *Tirade.*

Tirato (It.), **Tiré** (Fr.) (*tee-reh*). "Drawn" bow, *i. e.,* down bow.

Toccata (It.) (*tok-kah'-tah*) [touched, from *toccare,* to touch]. (1) A prelude or overture. (2) A brilliant com-

position resembling somewhat the modern "Étude" for piano or organ.

Toccatina (It.) (*tok-kah-tee'-nah*). A little toccata.

Toccato (It.). A bass trumpet part.

Todtenmarsch (Ger.) (*tote'-ten marsh*). Funeral march.

Ton (Ger.), **Ton** (Fr.). Tone; sound; pitch; scale.

Tonal Fugue. A fugue in which the answer is slightly changed to avoid modulation.

Tonality. Character or quality of tone; key.

Tonart (Ger.). Key.

Tonbildung. Tone production.

Tondichter. Tone poet.

Tondichtung. Tone poem.

Tone. (1) Sound. (2) Quality of sound. (3) Interval of major second. (4) A Gregorian chant.

Tongue. (1) See *Reed.* (2) (verb) To interrupt the sound of a wind instrument by raising and lowering the tip of the tongue, as in the act of pronouncing the letter T. **Double-tonguing** is produced by a like action of the tip and the middle of the tongue; **Triple-tonguing,** by the tip, the middle, and the tip.

Tonkunst. Tone art; music.

Tonkünstler. Composer; artist in tone.

Tonic. The keynote of a scale, whether major or minor.

Tonic Chord. The common chord of which the tonic is the root.

Tonic Secion. That part of the sonata or rondo that is the principal key; the first theme.

Tonic Sol-fa. A system of musical notation in which the syllables doh, ray, me, fah, soh, lah, te, with certain modifications, are used in place of notes, staff, clefs, and all the ordinary characters of musical notation. The Tonic Sol-fa is based on the assumption, amply proved by experience, that the mental association between a succession of sounds and a succession of syllables helps materially to fix the former succession in the memory. The principle of the Tonic Sol-fa system is as old as the time of Guido; the modern development of it originated with Miss Sarah

Ann Glover, of Norwich, England, in 1812, and was perfected by the Rev. John Curwen about thirty years later.

Tonleiter. Tone ladder; scale.

Tonsetzer. Composer; tone setter.

Tonstück. Tone piece; composition.

Tonstufe. Tone step; a degree in the scale.

Tostamente (It.) (*tos-tah-men'-teh*). Quickly.

Tostissimo (It.) (*tos-tis'-see-mo*), **Tostissamamente** (*tos-tis-sah-mah-men'-teh*). Fast as possible.

Tosto (It.). Quick. **Piu tosto,** faster.

Touch. (1) The resistance of the keys of the pianoforte or organ. (2) The manner in which a player strikes the keys.

Touche (Fr.) (*toosh*). Digital; key; fret; fingerboard.

Toucher (Fr.) (*too-shay*). To "touch"; play the pianoforte.

Toujours (Fr.) (*too-zhoor*). Always; as, Toujours piano, always soft.

Tradotto (It.) (*trah-dot'-to*). Transcribed; arranged.

Tragen der Stimme (Ger.). Carrying of the voice. See *Portamento.*

Trainé (Fr.) (*tray-nay*). Slurred; legato.

Trait (Fr.) (*tray*). A run; passage; sequence.

Tranquillamente (It.). Quietly; composedly.

Tranquillita, con (It.). With tranquillity.

Tranquillo (It.). Tranquil; quiet.

Transcription. The arrangement of a vocal composition for an instrument, or of a composition for some instrument for another.

Transient Modulation. A short excursion into a non-related key.

Transition. (1) An abrupt modulation. (2) The connecting passages between the themes of a rondo or sonata.

Transpose. To change the key of a composition to one higher or lower.

Transposing Instruments. Instruments whose sounds do not correspond with the written notes; as horns, clarionets, trumpets, etc.

Transverse Flute. See *Flute.*

Trascinando (It.) (*trah-shee-nan'-do*). Dragging; retarding.

Trattenuto (It.) (*trat-teh-noo'-to*). Held back; retarded.

Trauermarsch (Ger.). Funeral march.

Traurig (Ger.) (*trou'-rig*). Mournful; sad.

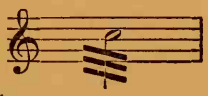
Traversflöte (Ger.). See *Flute.*

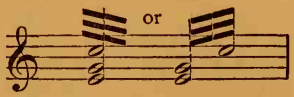
Tre (It.) (tray). Three.

Tre corde. Three strings, used in pianoforte music to signify a release of the una-corda pedal.

Treble. (1) The highest part in vocal music for mixed or female voices. (2) The G clef on second line. (3) The first violin in quartet, and the flute, oboe, and clarinet in the orchestra generally.

Treibend (Ger.). Hastening; accelerando.

Tremando (It.) (*treh-man'-do*), **Tremolando** (It.) (*treh-mo-lan'-do*), **Tremolo** (It.) (*treh'-mo-lo*). Abbreviation **Trem.** The rapid reiteration of a note or chord. In music for string instruments written thus:

In pianoforte music:



Tremoloso (It.) (*treh-mo-lo'-so*). Tremulously.

Tremulant, Tremolante (It.), **Tremblant** (Fr.) (*trom-blont*). A mechanism in the organ that causes the sound to waver.

Tremulieren (Ger.). To trill or to sing. See *Vibrato.*

Trenchmore. An old English dance in $\frac{6}{8}$ time.

Trenise (Fr.). A figure in the quadrille.

Très (Fr.) (*tray*). Very; as, **Très vite,** very fast.

Triad. A chord of three sounds; a common chord, consisting of root, 3d major or minor, and 5th. If the 5th is dimin-

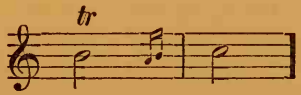
ished, it is called a diminished triad; if augmented, an augmented triad.

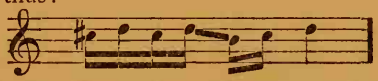
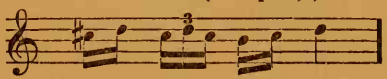
Maj. *Min.* *Dim.* *Aug.*

Triangle. A pulsatile instrument, consisting of a steel rod bent into an equilateral triangle. Struck with a small steel rod, it gives a very clear penetrating sound.

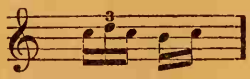
Trill, Trillo (It,). **Trille** (Fr.), **Triller** (Ger.). The trill, or shake, is the rapid iteration of the written note and the note above, indicated by the sign, *tr*_____ The trill continues to the end of the waved line. The oldest form or trillo was a mere repetition of a tone. The oldest form of the modern shake was held to be derived from appoggiaturas and their resolutions. Until the time of Beethoven, the trill beginning with upper auxiliary note was most generally used. However, the present method of beginning with the principal tone was gradually gaining the attention of writers.

The trill is generally finished with a turn. The after-turn is usually written out at the close of the trill, but whether or not this be so, the trill is not complete without this closing beat:



To make the trill symmetrical with an after-turn, an additional tone is inserted, just before the close, otherwise there will be a break between the last and the next to the last beats; thus:

This gap beween D and B is filled by the insertion of an additional principal tone, which will make the next to the last beat contain three tones (a triplet); thus:

This makes a satisfactory close to a trill, the two beats (five notes) making a complete turn of quintuplet form.

Many writers call this (quintuplet) the turn of the trill, but properly speaking the after-turn of the trill is only the last beat, the triplet preceding being a real part of the trill. From this it will be seen that the beats of a trill may be either twofold or threefold, and the smallest complete trill, according with the modern acceptation of the correct form of the embellishment, would be with two beats, five notes; thus:



The rapidity of a trill is reckoned by the number of beats, not by the number of tones, sounded within a given note's time. The trill upon a long note has no positive number of beats, this being decided, in case there is no particular accompanying figure, by the character of the composition and also measurably by the ability of the interpreter. The after-turn, however, should always be played in the same time as the trill, regardless of the size of note used for its representation in the notation.

Trinklied (Ger.). Drinking song.

Trio (It.) (*tree-o*). (1) A composition for three voices or instruments. (2) One of the parts of a minuet or march, etc. The origin of its application is very uncertain.

Triole (Ger.), **Triolet** (Fr.). A triplet.

Triomphale (*tree-om-fal*), **Triomphant** (Fr.) (*tri-om-font*), **Trionfale** (*tree-on-fah'-leh*), **Trionfante** (It.) (*tree-on-fan'-teh*). Triumphant; triumphal.

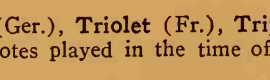
Triple Counterpoint. One so contrived that the three parts may change places, each one serving as bass, middle, or upper part.

Triplet, Triole (Ger.), **Triolet** (Fr.), **Tripla** (It.), or **Tripola.** Three notes played in the time of two of the same value.

Triple Time. See *Time.*

Tristezza (It.) (*tris-tet'-za*), **con.** With sadness; sadly.

Tritone [Lat., *tritonus,* three tones], **Triton** (Fr.), **Tritono** (It.). The interval of the augmented 4th, as:



Trois (Fr.) (*tro-a*). Three.

Trois temps. Triple time.

Troll [from Ger., *trollen,* to roll about]. (1) (verb) To sing a catch or round. (2) (noun) A catch or round.

Tromba (It.). Trumpet; a brass instrument of piercing, brilliant tone quality.

Tromba marina (It.). Marine trumpet.

Trombetta (It.). A small trumpet.

Trombone, Posaune (Ger.). (1) A brass instrument with a sliding tube, by means of which the pitch may be varied. Three trombones are used in the modern orchestra, viz., alto, tenor, and bass. A smaller trombone formerly used was called the Descant Trombone. (2) A reed stop of 8-, 16-, or 32-foot pitch in the organ.

Trommel (Ger.). Drum.

Trompe (Fr.). Hunting horn.

Trompe de bearn. Jew's-harp.

Trompette (Fr.). Trumpet.

Troppo (It.). Too much. **Allegro non troppo,** "Allegro," not too much.

Troubadour, Trouvère (Fr.), **Trovatore** (It.). The poet musicians of the eleventh century, in southern France, Italy, and Spain. The troubadours originated in Provence. From thence their "gentle art," or "gay science," as it was called, spread over Europe.

Trübe (Ger.) (*tree'-beh*). Gloomy; dismal.

Trumpet. See *Tromba.*

Tuba (Lat.). (1) Trumpet. (2) A bass instrument of the saxhorn family, frequently used with, or in place of, the bass trombone.

Tuba mirabiles (Lat.). Tuba "wonderful." A reed-stop in the organ with heavy wind pressure, 8- or 16-foot tone.

Tumultuoso (It.) (*too-mul-too-o'-so*). Agitated; tumultuous.

Tune. (1) Air; melody. (2) Just intonation.

Tuner. One who adjusts the sounds of an instrument to the standard and relative pitch.

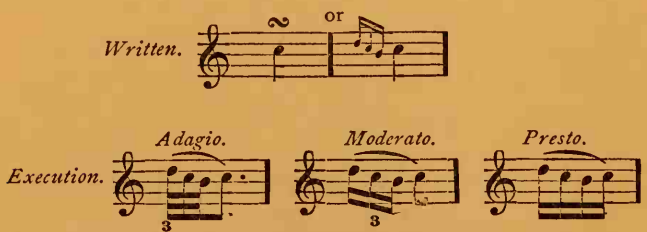
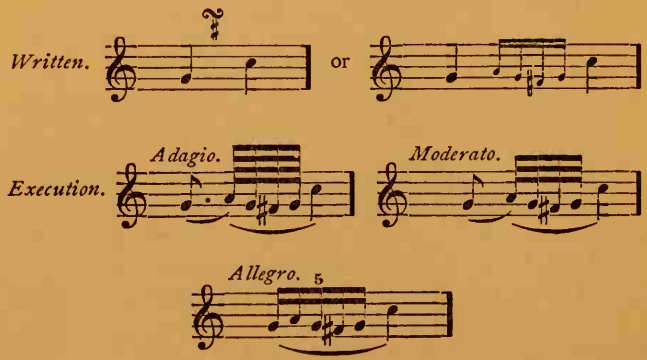
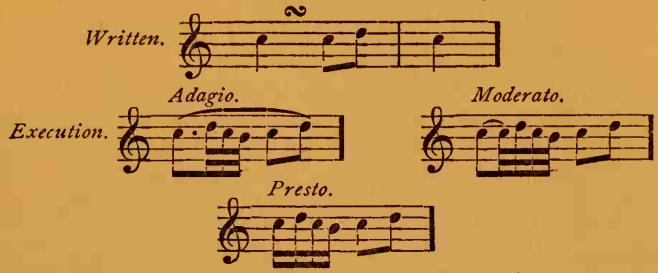
Tuono (It.). (1) Sound. (2) Mode.

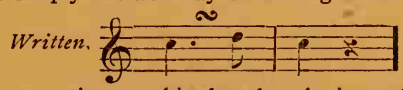
Turca, alla (It.). In the Turkish manner.

Turkish Music or **Janissary Music.** Drums, cymbals, gongs, etc., to produce noise.

Turn. (Abridged from Russell's "Embellishments of Music.")

The Turn partakes in its delivery somewhat of the character of the composition in which it appears, and should be played (or sung), according to Louis Köhler, broad in slow tempo, light and flowing in brighter movements, and always legato. It may be broadly divided into four classes:

1. The symbol ∾ placed over the note ( ), or the note preceded by the embellishment written in full.

2. A turn between two notes on different degrees (or four small notes between).

3. A turn between two notes of similar pitch.

4. The turn after a dotted note. The delivery of this turn is the same as the third class in its effect, since the dot is simply another way of writing a second similar note.



An exception to this fourth rule is made if the dotted note with turn directly precedes a close (possibly forming part of the cadence) and is followed by two notes of equal value leading up or down to the closing notes of the phrase.

Tutta (It.). **All. Con tutta forza.** With full power.

Tutti (It.) (*too-tee*). In scores, a notification to all the performers and singers to take part.

Tuyau (Fr.). Pipe.

Tuyau d'orgue. Organ pipe.

Tuyau à anche. Reed pipe.

Tuyau à bouche. Flue pipe.

Twelfth. An organ stop sounding the 12th above the diapason.

Tympani. See *Timpani.*

Tyrolienne (Fr.) (*tee-rol-yen*). (1) A Tyrolese song for dancing. (2) Tyrolese song with yodel.

U

U. C. Abbreviation of Una corda, one string.

Übergang (Ger.) (*e'-ber-gangk*). Passage; transition; modulation.

Übung (Ger.) (*e'-boonk*). Exercise; study; practice.

Uguale (It.) (*oo-gwah'-leh*). Equal.

Ugualmente (It.) (*oo-gwahl-men'-teh*). Equally; evenly.

Umfang (Ger.) (*oom-fangk*). Compass.

Umore (It.) (*oo-mo'-reh*), **con.** With humor.

Umstimmung (Ger.) (*oom-stim-moonk*). The change of the pitch of a brass instrument by the addition or change of "crooks"; the change of the pitch of kettle-drums.

Un (It.) (*oon*), **Una** (*oo'-nah*), **Uno** (*oo'-no*). One; as, **Una voce,** one voice.

Un or **Une** (Fr.) (*ong, oon*). One.

Unda maris (Lat.). "Wave of the sea." The vox celestis, an organ-stop, 8-foot pitch, with a tremulous tone.

Unessential Dissonances. Those that occur by suspension, the essential dissonances being the 7th and 9th, and, according to some authorities, the 11th and 13th over the dominant.

Unessential Notes. Passing and changing notes.

Ungarisch (Ger.). Hungarian.

Ungeduldig (Ger.). Impatiently.

Ungestüm (Ger.). Impetuous; con impeto.

Unison. Sounds consisting of the same number of vibrations per second. The term "unison passage" is applied to vocal or instrumental parts in the octave also.

Unisono (It.) (*oo-nee-so-no*). Unison.

Unisson (Fr.) (*oo-nis-song*). Unison.

Un poco (It.). A little.

Un pochino (It.) (*po-kee'-no*), **Un pochettino** (*po-ket-tee'-no*). A very little.

Unruhig (Ger.) (*oon-roo'-ig*). Restless.

Unschuldig (Ger.) (*oon-shool-dig*). Innocent.

Up bow. In violin playing, the motion of the bow from the point to the nut. The sign is $\vee$; the down bow $\sqcap$.

Ut (Fr.) (*oot*). The note C; the first of the Aretinian syllables, changed in Italy to *do,* a better vowel sound for solfeggio.

Ut (Lat.). As; like. **Ut supra,** as before.

V

V. Abbreviation of Violino, Voce, Volta.

V-cello. Abbreviation of Violoncello.

Vla. Abbreviation of Viola.

Va (It.). Go; as, **Va crescendo**, go on getting louder.

Vacillando (It.) (*vat-chil-lan'-do*). "Vacillating." A direction to play without strict regard to time.

Vago (It.). Vague; dreamy.

Valse (Fr.) (*vals*), **Valce** (It.) (*val-cheh*). Waltz; a dance of German origin in $\frac{3}{4}$ time.

Valse à deux temps (Fr.) (*doo tomp*). A species of waltz with two steps to each measure.

Value. The value of a note or rest is its relative duration, the standard being the whole note or rest, which may be divided into half, quarter, eighth, sixteenth, thirty-second notes, etc. The value of a note is increased one-half by placing a dot after it; a second dot adds to its value an amount equal to half that of the first. The absolute value of a note depends upon the tempo, *i. e.*, rate of movement of the piece in which it occurs.

Valve. See *Piston*.

Variante (Fr.) (*vah-ree-ongt*). A variant; other reading.

Variations, Variationen (Ger.) (*fah-ree-a-tse-o'-nen*), **Variazioni** (It.) (*va-rec-at-zee-o'-nee*). Melodic, rhythmic, and harmonic modifications of a simple theme, each one more elaborate than the last.

Varie (Fr.) (*vah-rec*), **Variato** (It.) (*var-ya'-to*). Varied; with variations.

Varsovienne (Fr.) (*var-so-vee-en*), **Varsovianna** (It.) (*var-so-vee-an'-na*). A dance in $\frac{3}{4}$ time resembling the mazurka, invented in France.

Vaudeville (Fr.) (*vode-veel*). A light operetta consisting of dialogue interspersed with songs; the name is said to come from Vaux de Vire in Normandy.

Veemente (It.) (*veh-eh-men'-teh*). Vehement; forceful.

Veemenza (It.) (*veh-eh-men'-tza*), **con.** With vehemence.

Velato (It.) (*veh-lah'-to*), **Voce velato,** a veiled voice, *i. e.*, lacking in clearness and resonance.

Vellutata (It.) (*vel-loo-tah'-tah*). Velvety; smooth.

Veloce (It.) (*veh-lo'-cheh*). Rapid; swift.

Velocissimamente (It.) (*veh-lo-chis-see-ma-men'-teh*). Very swiftly.

Velocissimente (It.) (*veh-lo-chis-see-men'-teh*). Swiftly.

Velocita (It.) (*veh-lo'-chee-tah*), **con.** With rapidity.

Ventage. The holes in the tubes of wind instruments, the opening or closing of which by the finger-tip or by valves worked by keys alters the pitch by varying the sounding length of the tube.

Ventil. (1) Valve; piston. (2) In the organ a contrivance for cutting off the wind from a part of the organ.

Venusto (It.) (*veh-noos'-to*). Graceful; fine.

Veränderungen (Ger.) (*fer-an'-de-roong-en*). Variations.

Vergnügt (Ger.) (*fehr-gneegt'*). Pleasant; cheerful.

Verhallend (Ger.). See *Morendo.*

Verlöschend (Ger.) (*fehr-lesh'-end*). See *Morendo.*

Vermittelungsatz (Ger.) (*fehr-mit'-tel-oonk-sotz*). A subsidiary part; episode in sonata, etc.

Verschiebung (Ger.) (*fehr-shee'-boonk*), **mit.** Use "soft pedal."

Verschwindend (Ger.) (*fehr-shwin'-dend*). Dying away.

Versetzung (Ger.) (*fehr-set'-soonk*). Transposition.

Verspätung (Ger.) (*fehr-spay'-toonk*), **Verweilend** (*fehr-wei'-lent*), **Verzögernd** (*fehr-tseh'-gernt*). Delaying; retarding.

Verve (Fr.) (*vehrv*). Spirit. **Avec verve,** with spirit.

Verzweiflungsvoll (Ger.) (*fehr-tsvy'-floonks-foll*). Lit., full of desperation. Despairingly.

Vezzoso (It.) (*vets-so'-so*), **Vezzosamente** (*vets-so-sa-men'-teh*). Beautiful; graceful; gracefully.

Vibration. The rapid motion to and fro that produces the phenomena of sound by setting up a wave-motion in the air.

Vibrato (It.) (*vee-brah'-to*), **Vibrante** (*vee-bran'-teh*). "Vibrating" with strong, "intense" tone; vocal music, heavy accent in piano playing.

Viel (Ger.) (*feel*). Much; many.

Vielle (Fr.) (*vee-el'*). Rote; hurdy-gurdy.

Vier (Ger.) (*feer*). Four.

Vierstimmig. Four-voiced. **Vierfach,** fourfold.

Vif (Fr.). Lively.

Vigorosamente (It.) (*vee-go-ro-sa-men'-teh*). Vigorously; boldly.

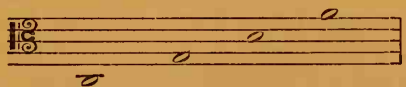
Vigoroso (It.) (*vee-go-ro'-so*). Vigor; force.

Villancico (Sp.) (*veel-lan'-thee-co*). Originally a species of song or madrigal, later a motet sung in church at certain services.

Villanella (It.). An ancient Italian folk-song.

Viol. The precursor of the violin. Viols were made in sets of six called a "chest of viols"; the smallest was about the size of the modern viola, and all were provided with frets.

Viola. The alto violin, generally called the tenor. The viola is slightly larger than the violin, and has four strings tuned as follows:



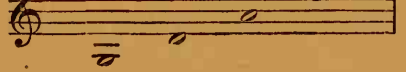
Music for it is written with the C clef on the third line.

Viola da braccia (arm viola), **Viola da gamba** (leg viola), **Viola da spalla** (shoulder viola), **Viola pomposa.** Obsolete varieties of the viola family. The last was the invention of J. S. Bach.

Viole (Fr.). Viola.

Viole d'amor (Fr.) (*d'ah-moor*), **Viola d'amore** (It.) (*d'ah-mo-reh*). A variety of the viola with wire sympathetic strings in addition to the usual gut strings.

Violin, Violon (Fr.), **Violino** (It.), **Fiddle, Geige** (Ger.). The words "violin" and "fiddle" both come from the Latin *vitula* or *fitula,* a mediæval form of string instrument played with a bow. The violin has four strings, tuned as follows:



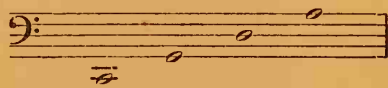
The strings are of gut, the lowest, or G string, covered with thin wire.

Violin Clef. The G clef on the second line.

Violina. A 4-foot organ-stop with string-like tone.

Violino principale (It.) (*prin-chee-pah'-leh*). The solo violin, or leader of the violins.

Violino ripieno. A violin part only used to fill up the tutti.

Violoncello (It.). The "little violone." The violoncello has four strings of gut, tuned an octave below the viola:

The C and G strings are covered with wire.

Violonar (Fr.). Double bass.

Violonaro (Fr.). See *Octo Bass.*

Violone (It.). The double bass, *q. v.*

Virgil Clavier. A soundless keyboard for practice.

Virginal. A small instrument of the harpsichord family.

Virtuoso (masc.) (It.) (*vir-too-o'-so*), **Virtuosa** (fem.) (*vir-too-o'-sah*). An eminent skilled singer or player. The word was formerly used in the same sense as "amateur."

Virtuos (Ger.), **Virtuosin** (fem.) (Ger.), **Virtuose** (Fr.). Virtuoso.

Vista (It.). Sight. **A prima vista,** at first sight.

Vistamente (It.) (*vis-tah-men'-teh*), **Vitamente** (It.) (*vee-tah-men'-teh*), **Vive** (Fr.) (*veev*), **Vivente** (It.) (*vee-ven'-teh*), **Vivido** (It.) (*vee'-vee-do*), **Vivezza** (*vee-vet-za*), **con.** Lively; briskly; with animation; vividly.

Vivace (It.) (*vee-vah'-cheh*), **Vivacemente** (*vee-vah-cheh-men'-teh*) **Vivacita** (*vee-vah'-chee-tah*), **con, Vivacezza** (*vee-vah-chet'-zah*). Lively; rapid; with animation; with vivacity.

Vivacissimo (*vee-vah-chis'-see-mo*). Very lively and fast.

Vivo (It.) (*vee-vo*). Alive; brisk.

Vocal. Belonging to the voice; music meant to be sung or well designed for singing.

Vocalion. A variety of reed organ in which the quality and power of the tone is much modified by resonators.

Vocalise (Fr.) (*vo-cal-ees*), **Vocalizzi** (It.) (*vo-cah-lit'-zee*). Vocal exercises.

Vocalization. (1) The manner of singing. (2) The singing of studies—solfeggio—to one or more vowel sounds.

Voce (It.) (*vo-cheh*). The voice.

Voice. (1) The sound produced by the human organs of speech. (2) A part in a polyphonic composition. There are three well-marked varieties of the male and female voice. Male voices are divided into bass, baritone, and tenor; the analogues in the female voice are alto, mezzo soprano, and soprano.

Voicing. Regulating the quality and power of the tone of organ-pipes.

Voix (Fr.) (*vo-a*). Voice.

Voix celeste (Fr.). Vox angelica.

Volante (It.) (*vo-lan'-teh*). "Flying." The rapid, light execution of a series of notes.

Volkslied (Ger.) (*folks-leed*). Popular song.

Voll (Ger.) (*foll*). Full.

Volonté (Fr.) (*vo-lon-teh*), **A volonté.** At will; a piacere.

Volta (It.). Turn. **Una volta,** first turn or first time.

Volti (It.) (*vol'tee*) (verb). Turn. **Volti subito,** abbreviated V. S., turn over (the page) rapidly.

Voluntary. An organ solo before, during, or after church service, frequently extemporary.

Vordersatz (Ger.) (*for'-der-sots*). Principal theme; sonata.

Vorspiel (Ger.) (*for-speel*). Prelude; overture; introduction.

Vox (Lat). Voice.

Vox celestis, Vox angelica. See *Unda maris.*

Vox humana. An organ-stop imitating the human voice. (Fr. *Voix humane*).

Vuide (Fr.) (*voo-eed*), **Vuoto** (It.) (*voo-o-to*). Open. **Corde vuide, Corda vuide,** open string, *i.e.,* a string of instruments of violin family sounded without being touched by the finger.

W

Waits, Waytes, Waightes. Watchmen who "piped the hours" at night on a species of hautboy called a wait, or shawm. In modern times "Christmas waits" are parties of singers who go from house to house collecting pennies on Christmas Eve.

Waldflöte (Ger.) (*volt-flay-teh*). Forest flute; a 4-foot open organ-stop. **Waldquinte** is a 12th with the same tone quality.

Waldhorn (Ger.). Forest horn; hunting horn; the French horn without valves.

Waltz. See *Valse.*

Walze (Ger.) (*vol'-tseh*). A run, alternately ascending and descending; a "roller."

Wankend (Ger.). Hesitating.

Wärme (Ger.) (*vehr'-meh*). Ardor; warmth.

Wehmut (Ger.) (*veh'-moot*). Sadness.

Wehmütig (Ger.). Sad; melancholy.

Weich (Ger.). Weak; soft; minor.

Weinend (Ger.). Weeping; lamenting.

Well-tempered (Wohltemperirtes) Clavier (Ger.). A title given by Bach to a set of preludes and fugues in all the keys. See *Temperament.*

Wenig (Ger.). Little; un poco.

Whistle. A small flue-pipe or flageolet; the first step in advance of the pandean pipe, *i. e.*, a tube blown across the top.

Whole Note. 𝅝

Whole Step. A whole tone.

Wie (Ger.). As; the same. **Wie vorher,** as before.

Wiederholung (Ger.) (*wee-dehr-ho'-loonk*). Repetition.

Wiegenlied (Ger.) (*wee'-gen-leed*). Cradle song; berceuse.

Wind Band. (1) The wind instruments in the orchestra. (2) A band composed of wind instruments only, called also a harmony band.

Wolf. (1) The dissonant effect of certain chords on the organ or pianoforte tuned in unequal temperament. See *Temperament.* (2) Certain notes on the violin or other bow instruments that do not produce a steady, pure tone.

Wood-stops. Organ-stops with wooden pipes.

Wood-wind. The flute, oboe, clarionet, and fagotto in the orchestra.

Wuchtig (Ger.). Weighty; emphatic.

Würde (Ger.). Dignity. **Mit Einfalt und Würde,** with simplicity and dignity.

Wütend (Ger.). Raging; furioso.

X Y Z

Xylophone, Strohfiedel (Ger.), **Claquebois** (Fr.), **Gigelira** (It.). An instrument consisting of strips of wood graduated to produce the diatonic scale. They are supported on ropes of straw, etc., and are struck by hammers held one in each hand. An ingenious form of the xylophone is found in Africa, called the marimba. From Africa it was brought to South America, where it has been greatly enlarged by the Negroes of Guatemala.

Yodel, Jodel, Jodeln. See *Jodeln.*

Zampogna (It.) (*zam-pone'-ya*). A bagpipe; also a harsh-toned species of hautboy.

Zapateado (Sp.) (*tha-pah-te-a'-do*). "Stamping." A Spanish dance in which the rhythm is marked by stamping.

Zarabanda (Sp.) (*tha-ra-ban'-da*). See *Saraband.*

Zart, Zärtlich (Ger.). Tender; tenderly; suave.

Zartflöte (Ger.). A soft-toned flute in the organ.

Zeitmass (Ger.). Tempo.

Zelo (It.) (*zeh'-lo*). Zeal; earnestness.

Zelosamente (It.) (*zeh-lo-sah-men'-teh*). Earnestly.

Zeloso (It.) (*zeh-lo'-so*) . Zealous; energetic.

Ziemlich (Ger.) (*tseem'-lich*). Moderately. **Ziemlich langsam,** moderately slow.

Ziganka. A Russian peasant dance in $\frac{2}{4}$ time.

Zimbalon, Cymbal, Czimbal. The Hungarian dulcimer.

Zingaresca (It.) (*zin-gah-res'-ca*), **Zigeunerartig** (Ger.) (*tsee-goy'-ner-ar-tig*). In Gypsy style.

Zinke (Ger.). Cornet; an obsolete variety of hautboy.

Zither (Ger.) (*tsit'-ter*). A string instrument consisting of a shallow box over which pass two sets of strings—one set of gut for the accompaniment, the other, of steel and brass, pass over a fretted fingerboard; on these the melody is played. The notes are stopped by the left hand, and the melody strings are struck by a plectrum attached to a ring on the thumb of the right hand; the accompaniment is played by the first, second, and third fingers of the right hand.

Zitternd (Ger.). Trembling.

Zögernd (Ger.). Hesitating; retarding.

Zoppo (It.). Lame. **Alla zoppo,** halting; limping; syncopated.

Zukunftsmusik (Ger.). Music of the future. The music of Wagner and his disciples is thus called by both friend and enemy, but with different meanings.

Zunehmend (Ger.). Crescendo.

Zurückhaltend (Ger.) (*tsoo-reek'-hal-tend*). Retarding.

Zwischensatz (Ger.). An episode.

Zwischenspiel (Ger.). "Between play"; interlude.

THE
MUSICLOVER'S
HANDBOOK

A Bandora

Biographical Dictionary
of
Musicians

Biographical Dictionary of Musicians

A

Abbott, Emma. Soprano; U. S. A. B. 1849; d. 1891.

Abt (*apt*), **Franz** (1819-85). A native of Eilenburg, Germany. Originally a theological student. Wrote a great number of songs which are widely popular.

Adam, Adolphe Charles (1803-56). French operatic composer. A native of Paris. Best known through his opera, "Le Postillon de Lonjumeau."

Agramonte (*ah-gra-mon'-teh*), **Emilio.** Vocal teacher. B. 1844.

Alard, Delphin (*ah-lard, del-feen*). Violinist; France. B. 1815; d. 1888.

Alary, Guilio Eugenio Abramo (*ah-lah'-ree, ju'-lio eu-jeh'-ne-o ah-bra'-mo*). Composer; Italy. B. 1814; d. 1891.

Albani (*al-bah'-nee*), stage name of **Marie Louise Cecilia Emma Lajeunesse.** One of the greatest and most popular sopranos of recent times. Born at Chambly, near Montreal, in 1851. Later removed with her parents to Albany, N. Y., whence her pseudonym, "Albani." Studied in Paris and Milan. Equally fine in oratorio and opera. In 1878 married Ernest Gye.

Albert, Charles L. N. d'. Writer of band music; Germany. B. 1809; d. 1886 in London.

Albert, Eugen d'. Pianist and composer. Born in Glasgow, in 1864. Studied under Pauer, Sullivan, Stainer, Prout, and Liszt. His compositions include several operas.

Alboni, Marietta (*al-bo'-nee, mar-yet'-ta*). Contralto; Italy. B. 1823; d. 1894.

Albrechtsberger (*al'-brekhts-berkh-er*), **Johann Georg** (1736-1809). Organist, composer, and theorist. Born at Klosterneuburg, near Vienna. His "Guide to Composition," and "School of Thorough-bass," have outlived his compositions.

Allegri (*al-la'-gree*), **Gregorio** (1560-1652). A Roman composer; disciple of Palestrina. Wrote the celebrated "Miserere," for two choirs of nine voices, sung in the Sistine Chapel, and which the youthful Mozart wrote out from memory, it being forbidden to furnish strangers with a copy of this work.

Amati, Andrea (*a-mah'-tee*). First of a famous family of violin-makers at Cremona; Italy. B. 1520; d. 1577.

Amati, Antonio. Son of Andrea. B. 1550.

Amati, Geronimo (*jeh-ro'-nee-mo*), son of Andrea. B. ——; d. 1635.

Amati, Nicolo (*nee-co-lo'*), son of Geronimo. B. 1596; d. 1684.

Ambros, August Wilhelm (1816-76). Composer and littérateur. Most widely known in latter capacity. Born at Mauth, Bohemia. Held a number of official appointments in connection with music, first at Prague, and afterward in Vienna. An active contributor to Schumann's "Neue Zeitschrift für Musik." His unfinished "Musical History" is a very valuable work.

Ambrose, St. Established the Ambrosian Chant; Gaul. B. 340; d. 398.

André (*an-dray*), **Johann.** Pianist, composer and publisher; Germany. B. 1741; d. 1799.

André, Johann Anton, son of preceding. Pianist, publisher, and theorist. B. 1775; d. 1842.

André, Johann Baptist, son of preceding. Pianist and composer. B. 1823; d. 1882.

Archer, Frederick. Organist; England. B. 1838; d. 1901.

Arditi (*ar-dee'-tee*), **Luigi.** Conductor and composer. Born, in 1822, at Crescentino, Italy. Studied the violin, etc., at Milan. Conducted Italian opera in New York, Constantinople, and in England. From 1858 resided in London.

Arenski, A. S. Composer; Russia. B. 1862; d. 1906.

Arne, Thomas Augustine (1710-78). Son of a furniture dealer in London. Educated at Eton, and intended for the law, but adopted music as a profession. Wrote about thirty operas, two oratorios, and many glees, catches, and songs. Composer of "Rule Britannia."

Artôt (*ar-to*), **Alex. I.** Violinist; Brussels. B. 1815; d. 1845.

Ascher, Joseph. Pianist. B. 1831; d. 1869.

Astorga, Emmanuele Baron d'. Composer; Sicily. B. 1681; d. 1736.

Attwood, Thomas (1765-1838). Son of a London coal merchant. A chorister of the Chapel Royal. Sent by the Prince of Wales (afterward George IV.) to study in Italy. Afterward went to Vienna, where he worked under Mozart. Returned to England in 1787. In 1795 appointed organist of St. Paul's Cathedral, and of the Chapel Royal in 1836. Compositions include church music, songs, glees, etc. A friend of Mendelssohn.

Auber (*o-behr'*), **Daniel François Esprit** (1784-1871). Born at Caen, Normandy. Studied under Cherubini. Wrote a great number of operas—"Masaniello," "Le Maçon," "Fra Diavola," "Zanetta," etc. His music is always bright and interesting; and underlying his affectation of superficial sentiment and frivolity there is concealed a technique wonderfully perfect of its kind. One of the lights of French opera.

Audran, Edmond (*o-drong*). Composer; France. B. 1842; d. 1901.

Auer (*our*), **Leopold.** Violinist; Hungary. B. 1845.

Avison, Charles. Composer; England. B. 1710; d. 1770.

B

Bach (*bakh*), **Johann Christoph Friedrich.** Organist; Germany. Son of J. S. Bach. B. 1732; d. 1795.

Bach, Johann Sebastian (1685-1750). The father of modern music. Born at Eisenach. Equally great as composer, organist, and player on the harpsichord. His works—organ sonatas, preludes and fugues, compositions for harpsichord and orchestra, passion-music, sacred cantatas, of

which latter no fewer than 226 are still extant, masses, etc.—constitute the fountain-head of modern music. It is a notable fact that Bach and Handel were born in the same year.

Bach, Karl Philipp Emanuel (1714-88). Born at Weimar. Third son of Johann Sebastian Bach. Musical Director at Hamburg 1767. His compositions mark the transition from his father's style to that of Haydn and Mozart.

Bach, Wilhelm Friedemann. Organist; Germany. Son of J. S. Bach. B. 1710; d. 1784.

Bache (*bach*), **Walter** (1842-88). Pianist. Born in Birmingham. Student of Leipzig Conservatorium. Later a friend and pupil of Liszt. From 1865 lived in London.

Baillot (*bi'-yō*), **Pierre Marie** (1771-1842). A French violin virtuoso. Born at Passy. Studied in the Paris Conservatoire. The principal French violinist of his day. His études and "L'art du violon" belong to the classics of violin playing.

Balatka, Hans. Pianist and conductor; Germany. B. 1827; d. 1899.

Balfe, Michael William (1808-70). Born at Dublin. Composed a polacca at the age of seven. A year later appeared in public as a violinist. Studied in London and in Italy. Engaged by Rossini as first barytone at the Italian Opera in Paris (1828). In 1835 produced his first English opera, "The Siege of Rochelle," at Drury Lane. Opera by which he is best remembered, "The Bohemian Girl" (1843), which had a tremendous success all over the world, and is still a popular favorite. Balfe was an excellent conductor.

Bantock, Granville. Composer; England. B. 1868.

Bargiel (*bar'-geel*), **Woldemar** (1828-97). Born at Berlin. A composer of the modern German school. Wrote a symphony, three concert overtures, and a quantity of pianoforte music. From 1874 he was a professor at the Berlin Academy of Music.

Bärman (*bare'-man*), **Heinrich** (1784-1847). Born at Potsdam. Distinguished clarinet-player.

Bärman, Karl. Pianist and composer; Germany and U. S. B. 1839.

Barnard, Mrs. Charlotte Alington (1830-69). An English ballad composer. Wrote under the pen-name "Claribel."

Barnby, Sir Joseph (1838-96). Organist, composer, and conductor. Born at York. A choir-boy in the minster there, and afterward a student at the Royal Academy of Music. Held various posts as organist, or conductor, in London. Was principal of Guildhall School of Music, 1892-96.

Barnett, John (1802-90). Born at Bedford. Wrote several operas, chief among them being "The Mountain Sylph," produced at the Lyceum, London, in 1834. He also wrote a number of other compositions of various kinds, including nearly 4000 songs.

Barnett, John Francis. Composer and pianist. A nephew of John Barnett. Born in London, in 1837. His works include a number of excellent cantatas.

Barrett, William Alexander (1836-91). Born and died in London. For a number of years editor of the "Musical Times."

Bartholomey, Mrs. Ann. Organist and composer; England. B. 1811; d. 1891.

Bartlett, Homer N. Composer; U. S. A. B. 1846.

Batiste (*ba-teest'*), **Antonio Edward.** Organist and composer; France. B. 1820; d. 1876.

Beach, Mrs. H. H. A. (Amy M. Cheney). Composer; U. S. A. B. 1867.

Beethoven (*bate'-hō-fen*), **Ludwig van** (1770-1827). Born at Bonn. Distinguished himself first as a pianist. Made various concert tours (1781-96). Although a number of his youthful compositions had already been published it was not until his twenty-fifth year (1795) that Beethoven produced anything to which he appears to have thought it worth while to attach an opus number. To this year belong the three pianoforte trios known as Op. 1, and also the three pianoforte sonatas (Op. 2), dedicated to Haydn. From 1795 dates the first beginning of Beethoven's influence on musical art, an influence the extent of which it is impossible to set down in words. Of works bearing a separate opus number, Beethoven has left 138, including 9 symphonies, 7 concertos, 1 septet, 2 sextets, 3 quintets,

16 quartets, 36 pianoforte sonatas, 16 other sonatas, 8 pianoforte trios, 1 opera, 2 masses, etc.

Bellini (*bel-lee'-nee*), **Vincenzo** (1802-35). Born at Catania, Sicily. One of the lights of Italian opera. His wealth of melody, as evinced in his operas "Il Pirata," "La Sonnambula," "Norma," "I Puritani," and others, quickly raised him to the position of one of the favorite composers of his time. He died in Paris.

Benda, Georg. Composer; Bohemia. B. 1721; d. 1795.

Bendel, Franz. Pianist and composer; Bohemia. B. 1833; d. 1874.

Bendix, Otto. Composer; Copenhagen. B. 1850; d. 1904.

Benedict, Sir Julius (1804-85). Born at Stuttgart. A pupil of Hummel and Weber. From 1835 lived in London. Held various posts as conductor. Of his numerous compositions of all kinds, the opera "The Lily of Killarney" and the oratorio "St. Peter" are best known.

Bennett, Joseph. Born at Berkeley, in 1831. One of the most prominent of modern musical critics.

Bennett, Sir William Sterndale (1816-75). Born at Sheffield. At eight years of age became chorister at King's College Chapel, Cambridge; two years later was sent to the Royal Academy of Music, where, at the age of sixteen, 1832, he performed a pianoforte concerto of his own, and was commended by Mendelssohn, who was present. In 1856 he was appointed professor of music at Cambridge, and conductor of the Philharmonic, London; and in 1866 he became principal of the Royal Academy. Bennett was once offered the conductorship at the Gewandhaus, Leipzig. The most remarkable English composer since Purcell.

Berg, Konrad M. Pianist; Alsace. B. 1785; d. 1852.

Berger, Francesco. Pianist and composer. Born in London, in 1835.

Beringer (*ba'-ring-er*), **Oscar.** Pianist and composer. Born in 1844, at Furtwangen, Baden. Since 1872 has lived in London.

Bériot (*ba-ree-o'*), **Charles Auguste de** (1802-70). Born at Louvain. One of the great violinists of the last generation. His compositions hold an important place in the repertoire of every violinist.

Berlioz (*bair-lee-os'*), **Hector** (1803-69). Born at La Côte-Saint-André, in the department of Isère, France. Intended by his father, a doctor, for the medical profession, and with this object sent to Paris in 1822. Arrived in Paris, however, Berlioz, sickened with his first experience of the medical schools, preferred to follow out his own inclinations, which lay in the direction of music. As a consequence of this determination, his family left him for some time to support himself as best he could. Becoming reconciled to his father, he was afterward given full permission to continue those musical studies which hitherto he had pursued in the face of all parental injunctions. Later, Berlioz made a number of very successful concert tours, of which he gives lively descriptions in his "Autobiography." As a composer, Berlioz belongs to the advanced Romantic school. Among his numerous compositions are the symphonies "Symphonie fantastique," "Harold," "Roméo et Juliette," the great dramatic legend "Faust," the operas "Benvenuto Cellini" and "Les Troyens"; the immense "Requiem," and a number of lesser compositions of all kinds.

Bertini (*ber-tee'-nee*), **Henri Jerome** (1798-1876). Born in London; died at Meylan. Pianist and composer. Some of his compositions are in very general use in connection with the earlier stages of pianoforte study.

Best, William Thomas (1826-97). Composer and organist. Born at Carlisle, in 1826. One of the foremost English organists of his day.

Beyer, Ferdinand. Pianist; Germany. B. 1803; d. 1863.

Biber (*bee'-ber*), **Heinrich Johann Franz von** (1638-98). Composer and violinist. Born at Wartenberg; died at Salzburg. A distinguished composer of the seventeenth century German school. Wrote some fine violin sonatas.

Billings, William. Composer; U. S. A. B. 1746; d. 1800.

Billington, Elizabeth (1768-1818). A celebrated English soprano. Born in London; died at Venice.

Bird, Arthur. Organist; U. S. A. B. 1856.

Bishop, Anna. Soprano singer; England. B. 1814; d. 1884.

Bishop, Sir Henry Rowley (1786-1855). Born in London. Gave early indication of musical talent. Produced his "Circassian Bride" in 1809. In consequence of its great

success he was made conductor at Covent Garden in the following year. A long succession of highly successful dramatic compositions, overtures, and songs gradually brought him to the front as one of the most deservedly popular composers of his day. He received the freedom of the city of Dublin in 1820; was elected Reid Professor of Music in Edinburgh University in 1841; was knighted in 1842; and became professor of music at Oxford in 1848. Although he wrote much excellent music of various kinds, Bishop is now chiefly remembered for his glees and part songs.

Bishop, John (1817-90). Organist. Born at Cheltenham. He translated a number of foreign musical works into English, among others, Spohr's "Violin School" and Czerny's "School of Composition."

Bispham, David. Barytone; U. S. A. B. 1857.

Bizet (*bee-za'*), **Georges** (1838-75). Born and died in Paris. A pupil of Halévy. Wrote a number of operas—"Le docteur miracle," "Les pêcheurs des perles," "La jolie fille de Perth," "Numa," "Djamileh," and the immensely popular "Carmen."

Blagrove, Henry Gamble (1811-72). Violinist. Born at Nottingham; died in London. A magnificent orchestral leader.

Blahetka, Léopoldine (*blah-et-ka*). Pianist and composer; Austria. B. 1811; d. 1887.

Blangini, Giuseppe Marc. Mari Felice (*blan-jee-nee*). Tenor, composer, teacher; Italy. B. 1781; d. 1814.

Blauvelt, Lillian. Soprano. U. S. A. B. 1873.

Bloomfield-Zeisler, Fanny. Pianist; Austria. B. 1865.

Blow, John (1648-1708). Composer and organist. Born and died in Westminster. One of the many distinguished musicians bred in the Chapel Royal, time of Charles II.

Blumenthal (*bloo'-men-tal*), **Jacob.** Composer and pianist. Born in 1829, at Hamburg. A most prolific song-writer.

Boccherini (*bok-ke-ree'-nee*), **Luigi** (1743-1805). Born at Lucca; died at Madrid. Composer and violoncellist. Wrote a great deal of very excellent and original chamber music.

Böhm (*behm*), **Theobald.** Improved the flute. Bavaria. B. 1794; d. 1881.

Boieldieu (*bo-eld-yu'*), **François Adrien** (1775-1834). Born at Rouen. Wrote a number of successful operas—"Zoraime et Zulnare," "Le Calife de Bagdad," "Jean de Paris," "La dame blanche," and others. Boieldieu's operas are distinguished by much charming melody, and a certain naïve freshness of sentiment.

Boito (*bo-ee'-to*), **Arrigo.** Born at Padua, in 1842. Distinguished both as poet and opera composer. His best-known opera is "Mefistofele."

Bolck, Oscar. Pianist; Germany. B. 1839; d. 1888.

Bonewitz, J. H. Composer and pianist; Bavaria. B. 1839.

Bononcini or **Buononcini, Giovanni Battista** (*bo-non-chee'-nee* or *bu-o-non-chee'-nee*). Opera, Händel's rival; Italy. B. 1662; d. 1750.

Bordogni, Marco (*bor-done'-yee*). Singer and teacher; Italy. B. 1788; d. 1856.

Bottesini (*bot-te-see'-nee*), **Giovanni** (1822-89). Born at Crema, Lombardy. Studied at Milan. Made many concert tours as a virtuoso on the double bass. His command over the resources of his instrument, his clearness of intonation, expression, and execution were very wonderful. Bottesini was also a composer of merit, having written operas, symphonies, concertos, quartets, etc.

Bowman, E. M. Organist, theorist; U. S. A. B. 1848.

Boyce, William (1710-79). Born in London. Son of a cabinet-maker. Choir-boy at St. Paul's. Was made composer to the Chapel Royal in 1738. Boyce held a number of different important musical appointments in his time, and wrote a quantity of very excellent music. He is best known to musicians as the editor of "Cathedral Music," and to the public at large as the composer of "Hearts of Oak."

Braga (*brah'-ga*), **Gaetano.** Composer and violoncellist. Born at Giulianova, in 1829.

Braham, John (1774-1856). Tenor singer. Born and died in London. Equally great in opera and oratorio.

Brahms, Johannes (1833-97). Born at Hamburg. Attracted a good deal of attention as a boy by his compositions and piano-playing. Settled in Vienna in 1869. His compositions cover a wide range, and with the exception of opera there

is scarcely a department of musical art in which he has not made his influence felt. Powerful, original, and versatile, Brahms ranges from the slightest to the grandest in his choice of form, and in sentiment he is just as catholic, passing from the austere grandeur of the "Requiem" or the "Song of Destiny" to the delicate charm of many of his lesser compositions, songs, etc. Brahms's predominant characteristics are great, and even daring originality, coupled, in the works of his maturity, with a rigid artistic reserve.

Bree (*bra*), **Johann Bernard van** (1801-57). Composer. Born and died at Amsterdam.

Bridge, Sir Frederick. Organist and composer. Born at Oldbury, in 1844. Organist of Westminster Abbey.

Bridge, Joseph Cox. A younger brother of the preceding, and like him, also a distinguished English musician. Born at Rochester in 1853. Organist of Chester Cathedral.

Bridgetower, George Augustus Polgreen (1780-1814). A distinguished violinist, son of an African father and a European mother. Born at Biala; died in London. Bridgetower was the first to play the "Kreutzer" sonata in public.

Bright, Dora Estella. Composer and pianist. Born at Sheffield in 1863.

Brinkerhoff, Clara M. Soprano. B. 1830.

Bristow, Frank L. Composer; U. S. A. B. 1844.

Bristow, George F. Composer; U. S. A. B. 1825.

Britton, Thomas (1651-1714). Born at Higham Ferrers; died in London. A remarkable musical enthusiast, who, from the nature of his calling, was commonly known as the "Musical Small-coal Man."

Broadwood, John. Piano-maker; England. B. 1742; d. 1812.

Bronsart, Hans von. Pianist, composer; Germany. B. 1830.

Bruch (*brookh*), **Max.** Born at Cologne, in 1838. A composer of the modern German school.

Bruckner, Anton. Organist; Austria. B. 1824; d. 1896.

Brüll (*bril*), **Ignaz.** Born at Prossnitz, in 1846; d. 1907. Wrote "The Golden Cross" and other operas, etc.

Bruneau, Alfred. Composer. Born in Paris in 1857. Has written an "Ouverture héroïque," symphonic poems—"La belle au bois dormant," "Léda," and "Penthésilée"—the operas "Kerim," "Le rêve," and "L'attaque du moulin," etc.

Bruni, Antoine Barthelemy (1759-1823). Composer and violinist. Born at Coni; died in Paris. Wrote some important educational works in connection with the violin and also the viola.

Buck, Dudley (1839-1909). Composer, organist, and pianist. Born at Hartford; died at West Orange, N. J. A prominent American musician, who studied at Leipzig, Dresden, and Paris. Was organist in various churches, and of Holy Trinity, Brooklyn, from 1877 to 1903. His works include the opera "Deseret," orchestral music, organ, church and pianoforte music, cantatas—"King Olaf's Christmas," "Voyage of Columbus," "Hymn to Music," "The Light of Asia," "The Christian Year" (a cycle of 5 cantatas)—and other compositions. He also produced a dictionary of musical terms, a work on the organ, and other writings. His cantata based on Longfellow's "Golden Legend" gained him the prize of $1,000 offered by the Cincinnati Musical Festival of 1880 for the best composition in that form.

Bull, John (1562-1628). Born in Somersetshire; died at Antwerp. One of the great English musicians of the Elizabethan period.

Bull, Ole Bornemann (1810-80). Born at Bergen, in Norway. Originally intended for the Church, but his great natural aptitude for the violin resulted in his deserting theology for music. Bull made many concert tours as a violin virtuoso, his somewhat sensational playing attracting great attention in Europe and America. He died in his native place.

Bullard, Fred. F. Composer; U. S. A. B. 1864; d. 1904.

Bülow (*bu'-lo*), **Hans Guido von** (1830-94). Pianist and composer. A pupil of Liszt. One of the great pianists of the last century. He was also an excellent conductor. In his compositions, which comprise piano pieces, songs, and orchestral works, he followed the lead of Wagner and Liszt.

Burchard, Carl. Pianist; Germany. B. 1820; d. 1896.

Burgmüller (*boorkh'-müller*), **Johann Friedrich** (1806-74). Composer. Born at Ratisbon; died at Beaulieu.

Burgmüller, Norbert (1808-36). Composer. Born at Düsseldorf. Very early showed extraordinary musical talent. He studied at Cassel under Spohr and Hauptmann;

but a sickly constitution prevented his full development, and he died before reaching his promised eminence. He left much music behind him, of which two symphonies, an overture, and other pieces, notwithstanding their natural immaturity, manifest great ability. There is every reason to believe that if his life had been spared Burgmüller would have reached a high place in his art. Schumann begins a memorial notice of him by saying that since the early death of Schubert nothing more deplorable had happened than that of Burgmüller.

Burmeister, Richard. Pianist; Germany. B. 1860.

Burmester, Willy. Violinist; Germany. B. 1869.

Burney, Charles (1726-1814). Historian, organist, and composer. Born at Shrewsbury. Studied music under Arne. Was for nine years organist of Lynn Regis, in Norfolk. Afterward made several extensive tours on the Continent in search of materials for his "History of Music," the first volume of which appeared in 1776.

Busby, Thomas (1755-1838). Composer and organist. Born and died in Westminster. He wrote several works dealing with musical subjects, the most important of them being a "History of Music," based upon the larger works of Burney and Hawkins.

Busoni, Ferruccio B. Pianist; Italy. B. 1866.

Buxtehude (*boox'-te-hoo-deh*), **Dietrich** (1637-1707). Organist and composer. Born at Helsingör (*Elsinore*), Denmark; died at Lübeck.

Byrd, William (1542-1623). Composer and organist. The "Father of Musicke." Born in London. Celebrated for his church music and madrigals.

C

Caccini, Guilio (*catch-ee'-nee, ju'-lio*). Composer; Italy. B. 1558; d. 1640.

Caffarelli, Gaetano Majorano (*ca-fa-rel'-lee, gah-eh-ta'-no mah-yo-rah'-no*). Male soprano; Italy. B. 1703; d. 1783.

Calkin, James. Composer. B. 1786; d. 1862.

Calkin, J. Baptiste. Composer, organist, and pianist. Born in London, in 1827.

Callcott, John Wall (1766-1821). Composer and organist. The son of a bricklayer. Born at Kensington; died at Bristol. A great glee writer.

Callcott, William Hutchins, son of preceding. Composer. B. 1807; d. 1882.

Calvé, Emma. Soprano; France. B. 1864.

Cambert (*kang'-bair*), **Robert** (1628-77). Composer and organist. Born in Paris; died in London. The first writer of French opera.

Campagnoli (*kam-pa-nyo'-lee*), **Bartolomeo** (1751-1827). Composer and violinist. Born at Bologna; died at Neustrelitz. Wrote a "Violin School," "Studies" for viola, etc.

Campanari, Leandro. Violinist; Italy. B. 1857.

Camporese, Violante (*cam-po-reh'-seh*). Soprano; Italy. B. 1785.

Caradori, Allan Maria C. R. (*ca-ra-do'-ree*). Soprano; Italy. B. 1800; d. 1865.

Carafa (*ka-rah'-fa*), **Michele Enrico** (1787-1872). Opera composer. Born at Naples; died in Paris.

Carey, Henry (1692-1743). Composer and vocalist. Born and died in London. The first to sing "God Save the King," and reputed composer of it.

Carissimi (*ka-ris'-see-mee*), **Giacomo** (1604-74). Composer. Born and died in Rome. One of the earliest writers of oratorio.

Carl, William C. Organist; U. S. A. B. 1865.

Carreño, Teresa (*car-rehn'-yo*). Pianist; Venezuela. B. 1853.

Carrodus (*kar-ro'-dus*), **John Tiplady** (1836-95). Violinist and composer. Born at Keighley, Yorkshire; died in London. Studied under Molique in London, and afterward in Stuttgart. A great virtuoso, and a splendid orchestral leader. For many years leading violin at all the principal London concerts and the various great festivals.

Caruso, Enrico. Tenor; Italy. B. 1873.

Cary, Annie Louise. Contralto; U. S. A. B. 1842.

Catalani (*kat-a-lah'-nee*), **Angelica** (1779-1849). Born at Sinigaglia; died in Paris. One of the most brilliant sopranos known to history.

Cavalieri (*kah-val-yeh'-ree*), **Emilio del** (1550-98). The composer of the first oratorio. Born in Rome; died in Florence.

Cavalieri, Lina (*ka-val-yeh'-ree*). Operatic soprano; Italy. B. 1874.

Cellier (*sel'-yer*), **Alfred** (1844-91). Composer and organist. Wrote several very successful light operas. Born at Hackney; died in London.

Chabrier, Alexis E. Composer; France. B. 1841; d. 1894.

Chadwick, George Whitfield. Composer. Born at Lowell, in 1854. Studied under Eugene Thayer in Boston, and under Jadassohn, Reinecke, and Rheinberger in Europe. Became teacher in the New England Conservatory of Music, also its director. His works include the comic opera "Tabasco," "The Viking's Last Voyage," the lyric drama "Judith," symphonies, overtures, chamber music, choral ballads, and songs.

Chaminade (*shah-mee-nad*), **Cécile.** Composer and pianist. Has written much original and graceful chamber music. Born in Paris in 1861.

Chappell, William (1809-88). Wrote a "History of Music" extending from the earliest records to the fall of the Roman Empire; also "History of the Popular Music of the Olden Times." Born and died in London.

Charpentier, Gustave (*shar-pangt'-ya*). Composer; France. B. 1860.

Cherubini (*ka-roo-bee'-nee*), **Maria Luigi** (1760-1842). Born at Florence; died in Paris. After receiving lessons from his father, was placed under the care of the celebrated Giuseppe Sarti, whose pupil he remained for four years. When only thirteen Cherubini wrote a successful mass. His first opera, "Quinto Fabio," was produced in 1780. In 1788 he settled in Paris, where he acquired a great reputation as a composer of operas and church music. Principal among his operas, which are real works of art, are "Ifigenia in Aulide," "Lodoiska," "Médée," "Les deux journées," and "Anacreon." He also wrote four masses, a requiem, string quartets, many lesser compositions, and a

masterly work on counterpoint. From 1821 to 1841 he was head of the Paris Conservatoire.

Chevé, Émile J. M. (*sheh-veh*). Inventor of simplified system of music; France. B. 1804; d. 1864.

Chickering, Jonas. Piano-maker; U. S. A. B. 1798; d. 1853.

Chipp, Edmund Thomas (1823-86). Organist and composer. Born in London; died at Nice.

Chladni (*khlat'-nee*), **Ernst Florens Friedrich** (1756-1827). Born at Wittenberg; died at Breslau. Made very profound researches into the subject of acoustics.

Chopin (*sho-pang'*), **Frédéric François** (1809-49). Born near Warsaw. A student in Warsaw Conservatoire. Made his first important public appearance in Vienna in 1829, where the delicate charm and expression of his playing excited great public attention. From 1831 until his death Chopin lived in Paris. Chopin is the king of pianoforte composers. Of French and Polish parentage, he shows in his works the combined influences of the Slavonic and the French spirit. There is about them the wild, dreamy nature of the Slav, and a dainty caprice, coupled with an exquisite perfection of form and manner, thoroughly French. Some give 1810 as date of birth.

Chorley, Henry F. Critic; England. B. 1808; d. 1872.

Chrysander (*kre'-zant-er*), **Friedrich** (1826-1902). Born at Lübtheen, Mecklenburg. A distinguished writer on musical subjects. His most important work is his monumental biography of Händel. On all subjects connected with Händel or his compositions, Chrysander takes unquestioned rank as the greatest authority.

Chwatal, Franz X (*shvah'-tal*). Composer; Bohemia. B. 1808; d. 1879.

Cimarosa (*chee-ma-ro'-sa*), **Domenico** (1749-1801). Born near Naples; died in Venice. A pupil of Piccinni. Wrote an immense number of highly successful operas, which rapidly gained for him a European reputation. For three years he held a position at the court of Catharine II of Russia. He afterward went to Vienna as court conductor. In Vienna he produced his greatest work, the opera "Il Matrimonio Segreto."

Clapisson, Antonie L. (*clah-pee-song'*). Composer and pianist; Italy. B. 1808; d. 1866.

Claribel. See Barnard.

Clark, Frederick Scotson (1840-83). Composer and organist. Born and died in London.

Clarke, Hugh A. Theorist and composer; Canada. B. 1839.

Clarke, William Horatio. Organist; U. S. A. B. 1840.

Clay, Frederick Emes (1838-89). Born in Paris; died at Great Marlow. Wrote a number of light operas, "Princess Toto," etc., also many songs.

Clementi (*kla-men'-tee*), **Muzio** (1752-1832). Born in Rome. In his ninth year accepted a post as organist. At fourteen visited London, where his pianoforte playing excited general admiration. In 1817 produced his celebrated book of studies for the pianoforte, "Gradus ad Parnassum." His compositions display great lucidity of construction and elegant precision, but they show very few traces of originality. They are, however, very valuable as educational works, and it is only in this capacity that Clementi's works can be said to survive.

Cliffe, Frederick. Composer. Born in 1857, at Low Moor, Yorkshire. Has written two excellent symphonies.

Cobb, Gerard Francis. Composer. Born in 1838, at Nettlestead.

Cole, Blanche (1851-88). Soprano. Born at Portsmouth; died in London.

Coleridge-Taylor, Samuel. Anglo-African. Composer; England. B. 1875.

Colonne (*ko-lon'*), **Jules Jude,** called **Edouard.** Composer, violinist and distinguished conductor. Born at Bordeaux, in 1838.

Concone (*kon-ko'-ne*), **Giuseppe** (1810-61). Composer and organist. Born and died at Turin. Remembered principally for his educational works, in connection with singing.

Conried, Heinrich. Impresario; Germany. B. 1855; d. 1909.

Converse, C. C. Composer; U. S. A. B. 1832.

Converse, Frederick Shepherd. Composer; U. S. A. B. 1871.

Cooke, Benjamin (1734-93). Composer and organist. A celebrated glee writer. Born and died in London.

Cooke, Henry. Composer and vocalist. "Master of the Children" in the Chapel Royal, time of Charles II. Originally a musician, but served in the Royalist forces during the civil war, obtaining a captain's commission in 1642, for which reason he was commonly known as Captain Cooke after he returned to his first calling. Born in Westminster (year uncertain), where he died in 1672.

Coote, Charles (1809-80). Composer of an immense amount of popular dance music ("Coote and Tinney"). Born and died in London.

Corder, Frederick. A distinguished English composer. Born in London, in 1852.

Corelli (*ko-rel'-lee*), **Arcangelo** (1653-1713). The father of modern violin playing. Born at Fusignano. About 1672 visited Paris, but returned shortly afterward to Rome. 1680-85, traveled in Germany, where his musical acquirements gained for him the favor of many princes and nobles, in particular that of the Elector of Bavaria, in whose service he remained for some time. Corelli wrote a quantity of chamber music, his works for the violin being of great excellence.

Corri, Domenico (1746-1825). Composer and vocalist. Born in Rome; died at Hampstead.

Costa, Sir Michael (1810-84). Composer and conductor. Born at Naples. Went to England in 1829. From 1830 to 1846 was conductor at the King's Theater, London, where he established a high reputation. In 1846 he was appointed conductor of the Philharmonic Society and the Italian Opera. Of his compositions, the oratorios, "Naaman" and "Eli," are the most familiar to the present generation.

Couperin (*koo-pu-rang*), **Armand Louis.** Organist. B. 1600; d. 1665.

Couperin, François (1668-1733). Composer, organist, and clavecinist. Born and died in Paris. As a composer of exquisitely constructed little pieces for the clavecin, or harpsichord, he may be reckoned one of the early fathers of modern pianoforte music.

Coussemaker (*koos-ma-kare'*), **Charles Edmond Henri de** (1805-76). A French magistrate, writer, and composer. Born at Bailleul; died at Lille. An authority on the music and musicians of the Middle Ages.

Cowen, Frederic Hymen. Composer and pianist. Born in 1852 at Kingston, Jamaica. An infant prodigy: composed a waltz at six years of age, and when eight wrote an operetta, entitled "Garibaldi." Until 1865 a pupil of Benedict and Goss. Thereafter went to Leipzig, where he studied under Hauptmann, Moscheles, and Reinecke. Has written operas; two oratorios, "The Deluge" and "Ruth"; cantatas, "The Rose Maiden," "The Sleeping Beauty," "The Corsair," etc.; symphonies, chamber music, and songs.

Cramer, Johann Baptist (1771-1858). Composer and pianist. Born at Mannheim; died in London. A brilliant pianist, and a composer of much excellent music. Famous for his well-known pianoforte études.

Crescentini, Girolamo (*creshen-tee'-nee*). Male soprano and composer; Italy. B. 1766; d. 1846.

Creser, William. Composer and organist. Born at York, in 1844.

Cristofori, Bartolomeo di F. (*cris-to'-fo-ree*). Inventor of the piano; Italy. B. 1651; d. 1731.

Crivelli, Domenico (*cree-vel-lee*). Teacher of singing; Italy. B. 1794; d. 1856.

Croft, William (1678-1727). Born at Nether Eatington, Warwickshire. A pupil of Blow at the Chapel Royal. Was the organist of Westminster Abbey and of the Chapel Royal. Wrote anthems, sonatas, songs, hymn-tunes, etc. Died at Bath.

Cross, Michael H. Composer, organist; U. S. A. B. 1833; d. 1897.

Crotch, William (1775-1847). Born at Norwich; died at Taunton. The son of a carpenter of musical tastes. Displayed a strong leaning toward music from his earliest years, and when only fifteen was appointed organist of Christ Church, Oxford. In 1820 he was made lecturer on music at the Royal Institution, London, and in 1822 was appointed principal of the Royal Academy of Music, founded in that year. He wrote several oratorios—"Palestine," "The

Captivity of Judah," etc.—anthems, glees, organ and pianoforte pieces. Crotch enjoyed a great reputation as a teacher.

Crouch, Frederick William Nicholls (1808-96). Composer and cellist. Born in London. Came to the United States in 1849. Served in the Confederate Army, and afterward taught music. He wrote popular songs, the best-known of which is "Kathleen Mavourneen." He died at Portland, Maine.

Cui (*kwee*), **César Antonovitch.** Composer and writer. Born in 1835, at Vilna, Russia. A prominent composer of the Slavonic school.

Cummings, William Hayman. Composer, organist, tenor vocalist, and writer. Born in 1835, at Sidbury, Devonshire. Has written a cantata, Church music, etc.; is the author of the "Life of Purcell" in the series of "Great Musicians," and has also written "Rudiments of Music," and "A Biographical Dictionary of Musicians," in Messrs. Novello's series of "Music Primers."

Curschmann, Karl F. (*koorsch'-man*). Composer; Germany. B. 1805; d. 1841.

Curwen, John (1816-80). Born at Heckmondwike, Yorkshire; died at Manchester. Educated for the Independent ministry. He was led to study singing in connection with church and Sunday-school work. Using the system introduced by Sarah Ann Glover as a basis, he gradually evolved the method of notation known as the tonic sol-fa. In 1864 he resigned his pastoral charge and devoted himself wholly to the expansion of the tonic sol-fa movement.

Cusins, Sir William George. Born in London in 1833; died in 1893. A choir-boy at the Chapel Royal. A pupil of Fétis, at Brussels, and also of Potter, Bennett, Lucas, and Sainton, at the Royal Academy of Music. King's scholar at the Academy in 1847. Organist of the Queen's Private Chapel; master of the music to the Queen; conductor of the Philharmonic, etc. Wrote an oratorio, "Gideon"; a pianoforte concerto, overtures, and other works. He was an excellent pianist.

Cuzzoni, Francesca (*coot-zo'-nee*). Soprano; Italy. B. 1700; d. 1770.

Czerny, Karl (*chur'-neh*). Composer and pianist; Austria. B. 1791; d. 1857.

D

Dalayrac, Nicholas (*dah-leh-rak'*). France. B. 1753; d. 1809.

D'Albert. See ALBERT.

Damoreau, Laure Cinthie (*dah-mo-ro'*), known as **Cinti-Damoreau** (*chin'-tee*). Singer. B. 1801; d. 1863.

Damrosch, Frank. Born at Breslau, in 1859. Son of Leopold Damrosch. Conductor and organizer of various musical societies in New York, where he has also rendered good service as Supervisor of Music in the public schools.

Damrosch, Leopold (1832-85). Composer and violinist. Born at Posen; died in New York. Figured prominently in America as a conductor. Founded the Oratorio and Symphony societies, and established German opera in New York. Wrote a violin concerto; a festival overture; "Ruth and Naomi, a Sacred Idyl"; songs, etc.

Damrosch, Walter Johannes. Born at Breslau in 1862. Son of Leopold Damrosch. Composer, conductor, and musical organizer in New York. He has produced an opera, "The Scarlet Letter," "Manila Te Deum," and other works.

Dancla, Jean Baptiste Charles. Composer and violinist. Born at Bagnères-de-Bigorre, in 1818.

Dannreuther (*dan'roi-ter*), **Edward.** Writer and pianist. Born at Strasburg, in 1844. A distinguished advocate of the advanced school of musical art, being in a special degree a champion of Wagner. Died, London, 1905.

David (*dah-veed'*), **Félicien César** (1810-76). Composer. Born at Cadenet; died at St.-Germain-en-Laye. Traveled extensively in the East. His principal work is the remarkable symphonic ode, "Le désert," which, in 1844, after various previous unsuccessful productions, made him one of the musical celebrities of the last century.

David (*da-feet'*), **Ferdinand** (1810-73). Composer and violinist. Born at Hamburg; died at Klosters. A pupil of Spohr. In 1836 was appointed leader at the Gewandhaus, Leipzig. Wrote concertos, caprices, études, variations, etc., for the violin.

Davidoff (*da-vee-dof*), **Karl** (1838-89). Composer and cellist. Born at Goldingen, Russia; died in Moscow. Studied the violoncello both in Moscow and in St. Petersburg, and was afterward a pupil of Hauptmann at Leipzig, for composition. In 1860 was appointed professor of the violoncello at Leipzig Conservatory. Returning to St. Petersburg, he became solo cellist in the imperial orchestra, and teacher in, and eventually director of, the Conservatory. Wrote a large number of violoncello solos and concertos, and also some fine chamber music.

Davies, Fanny. Pianist. Born in Guernsey, in 1861. Has had a successful career in England and on the Continent.

Davison, James William (1813-85). Composer and writer. Born in London; died at Margate.

Day, Alfred. Theorist; England. B. 1810; d. 1849.

Dayas, W. Humphries (*dī'-as*). Organist; U. S. A. B. 1864.

Debussy, Achille Claude. Composer; France. B. 1862.

De Koven (Henry Louis), Reginald. Composer. Born at Middletown, Conn., in 1859. He was taken to Europe at eleven and there educated. Graduated from St. John's College, Oxford, in 1879. Studied music under a number of eminent teachers. In 1882 came to Chicago, and later lived in New York, Washington, D. C., and New York again. His light operas, "Robin Hood," "The Highwayman," "The Three Dragoons," etc., display much skill in melody, harmony and instrumental coloring. His other works include the grand opera "Trilby," numerous songs, and incidental pieces, and musical criticism.

Delibes (*dŭ-leeb'*), **Clément Philibert Léo** (1836-91). Born at St.-Germain du Val; died in Paris. Entered the Paris Conservatoire in 1848. A pupil of Adam. Wrote some exquisite ballet music—"Coppélia," "Sylvia," etc.—and also several operas.

Demunck, Ernst. Cellist and composer. Born at Brussels, in 1840. Lived in London, Paris, and Weimar. Married Carlotta Patti.

Denza (*den'-tsa*), **Luigi.** Composer. Born at Naples, in 1846. Best known as a song-writer. Composed the opera "Wallenstein."

Deppe (*dep'-pe*), **Ludwig** (1828-90). Pianist. Born at Hamburg; died at Pyrmont. Celebrated as a teacher.

De Reszke (*resh'-keh*), **Edouard.** Basso. Born at Warsaw. in 1856. Pupil of his brother and other teachers. Made his début in Paris, 1876, as the King in "Aïda." Later sang in Italy, London, and America. He ranks among great dramatic bassos, excelling equally as singer and actor.

De Reszke, Jean. Tenor singer. Born at Warsaw, in 1853. At twelve he sang in the cathedral at Warsaw, arousing public interest by the striking qualities of his voice. He entered the legal profession, but abandoned it to study for the stage. Under the name of De Reschi, he made his début at Venice, 1874, as Alfonso in "La Favorita." After temporary retirement for perfecting his voice for tenor rôles, he reappeared before the public, and in various parts, sung in Europe and America, won reputation as perhaps the greatest dramatic tenor of his time.

Deswert (*da-vehr'*), **Jules** (1843-91). Composer and cellist. Born at Louvain; died at Ostend.

Devrient, Ed. P. (*deh-vree-ong*). Basso; Germany. B. 1801; d. 1877.

Dewar, James (1793-1846). Composer, organist, and violinist. Born and died in Edinburgh.

Diabelli, Anton (*dee-a-bel'-lee*). Composer; Germany. B. 1781; d. 1858.

Dibdin, Charles (1745-1814). Composer, vocalist, dramatist, and song-writer. Born at Southampton. At fifteen he was engaged as singing actor at Covent Garden Theater. In the course of many ventures, he produced a number of very popular plays interspersed with music, such as "The Padlock," "The Waterman," "The Quaker," etc. In 1789 Dibdin commenced his celebrated, and at that time novel "entertainments." His fame, however, rests upon his sea-songs, lyrics which gained for him the title of the "Tyrtæus of the British Navy." As a recognition of the national importance of these songs, many of which were first heard in connection with his different plays and entertainments, the government, in 1802, bestowed upon him a pension of £200 a year.

Dippel, Andreas. Tenor; Germany. B. 1866.

Ditters (Ditters von Dittersdorf), Karl (1739-99). Composer and violinist. Born in Vienna; died near Neuhaus, Bohemia. Wrote comic operas, the best of them being "Doktor und Apotheker." Also composed Church music, symphonies, quartets, sonatas, songs, etc., and left an autobiography.

Donizetti (*do-nee-tset'-tee*), **Gaetano** (1797-1848). Born at Bergamo. One of the bright stars of the Rossinian school of Italian opera. Wrote about twenty operas before he met with anything like real success. "Anna Bolena," "Lucia di Lammermoor," and "Belisario," brought him into the front rank of composers, and thereafter he turned out successful operas with marvelous ease and rapidity. His operas are distinguished by a wealth of fascinating melody and a ready appreciation of the picturesque. Of the seventy operas which he wrote "Don Pasquale," "L'Elisir d'Amore," "La fille du régiment," and "Lucrezia Borgia," may be instanced as freshest and most original in conception and execution.

Donzelli, Domenico (*dond-sel'-lee*). Tenor; Italy. B. 1790; d. 1873.

Dorn, Heinrich (1804-92). Composer, conductor, teacher, and critic. Born at Königsberg; died at Berlin.

Dowland, John (1562-1626). Composer and lute-player. Born and died at Westminster. A celebrated madrigal writer.

Dragonetti, Domenico (1763-1846). A distinguished virtuoso on the double bass. Born at Venice; died in London.

Drechsler (*drekhs'-ler*), **Karl** (1800-73). Cellist. Born at Kamenz; died at Dessau.

Dresel, Otto (*dreh'-zel*). Pianist; Germany. B. 1826; d. 1890.

Dreyschock, Alex. (*dry'-shock*). Pianist; Germany. B. 1818; d. 1869.

Dulcken, Ferdinand Q. (*dool'-ken*). Composer, pianist; Germany. B. 1837; d. 1902.

Dulcken, Marie Louise. Pianist; Germany. B. 1811; d. 1850.

Dunstable, John (of). Composer; England. B. 1380(?); d. 1453.

D'Urfey, Thomas (1649-1723). Writer and vocalist. Born at Exeter; died at Westminster. Wrote some thirty plays, but principally famous as a writer of convivial songs, notably the collection entitled "Pills to Purge Melancholy."

Dussek (*doo'-shek*), **Franz.** Composer; Hungary. B. 1736; d. 1799.

Dussek, Johann Ladislaus (1761-1812). Pianist and composer. Born at Czaslau, Bohemia; died at St.-Germain-en-Laye. Held in high estimation as a pianist both in Paris and in London. Wrote twelve concertos, quintets, quartets, trios, sonatas, etc.

Dussek, Sophia, wife of last. Pianist, singer, harpist; Scotland. B. 1775; d. 18—.

Duvernoy, Jean B. (*doo-vern-wah'*). Pianist, teacher; France. B. 1802; d. 1880.

Dvořák (*dvor'-zhak*), **Antonin.** Born at Mülhausen, Bohemia, in 1841. Educated in the organ school at Prague. One of the most gifted composers of the modern German school. Has written symphonies, cantatas, some sacred compositions, chamber music, etc., all of a strongly marked national character. His "Spectre's Bride," the remarkable "New World" symphony, and the pianoforte quintet (Op. 81), are exceptionally fine works, and illustrate only a few phases of a musical individuality, every manifestation of which is excellent. Died, Prague, 1904.

Dwight, J. S. Critic; U. S. A. B. 1813; d. 1893.

Dykes, John Bacchus (1823-1876). Born at Hull; died at St. Leonards. A celebrated writer of hymn-tunes.

E

Eberl, Anton (*eh'-berl*). Composer and pianist; Austria. B. 1766; d. 1817.

Eddy, Hiram Clarence. Organist; U. S. A. B. 1851.

Edwards, Julian. Composer; England. B. 1855; d. 1910.

Eichberg, Julius. Composer; Germany. B. 1824; d. 1893.

Elgar, Sir Edward William. Composer; England. B. 1857.

Ella, John (1802-88). Violinist and writer. Born at Thirsk; died in London. In 1845, instituted the series of chamber concerts known as the "Musical Union." In connection with them he prepared "analytical programmes," an example which has since been largely followed in England.

Ellicott, Rosalind Frances. Composer. Born at Cambridge in 1857. Has written some excellent compositions for orchestra.

Elson, Louis C. Critic and historian; U. S. A. B. 1848.

Elvey, Sir George Job (1816-94). Born at Canterbury. A choir-boy in the cathedral there. In 1835 appointed organist of St. George's, Windsor. Knighted in 1871. Retired from St. George's in 1882. Wrote principally church music.

Elvey, Stephen, brother of preceding. Organist; England. B. 1805; d. 1860.

Emery, Stephen A. Theorist; U. S. A. B. 1841; d. 1891.

Engel, Karl (1818-82). Eminent writer on music and musical instruments. Born at Hanover; died in London.

Epstein, Abraham, b. 1855; **Epstein, Marcus,** b. 1857, brothers. Four-hand pianists; U. S. A.

Erard, Sebastian. Piano-maker; Paris. B. 1752; d. 1831.

Ernst, Heinrich Wilhelm (1814-65). Violinist and composer. Born at Brünn; died at Nice. Studied at the Vienna Conservatory; afterward a pupil of De Beriot. Traveled all over Europe, achieving great success wherever he appeared. As a composer is most widely known by the celebrated "Élégie."

Essipoff, Annette. Pianist. Born in St. Petersburg, in 1851. A virtuoso of immense technical resources. In 1876 she toured America with great success.

F

Faelten, Karl. Pianist; Germany. B. 1846.

Farinelli, Carlo B. (*fah-ree-nel'-lee*). Male soprano; Italy. B. 1705; d. 1782.

Fauré (*fo-ra'*), **Gabriel Urbain.** Organist and composer. Born at Pamiers in 1845. Professor at the Paris Conservatoire. Excels especially in vocal and chamber music, but has composed well in all forms.

Faure (*fore*), **Jean Baptiste.** Barytone and composer. Born at Moulins, in 1830. After a brilliant success in opera he became professor at the Paris Conservatoire. He composed many sacred songs, including "Palm Branches."

Favarger, René (1815-68). Composer and pianist. Born and died at Étretat.

Fayrfax, Robert (1460-1529). Composer and organist. Born at Bayford; died at St. Albans.

Fesca, Alexander Ernst (1820-49). Composer and violinist. Born at Carlsruhe; died at Brunswick.

Fétis (*fa-tees'*), **François Joseph** (1784-1871). Composer, organist, and writer. Born at Mons, Belgium. Studied in Paris. In 1818 appointed professor at the Conservatoire. In 1827 started the "Revue musicale." Wrote many theodes musiciens et bibliographie générale de la musique." He died in Brussels, where for years he had been royal conductor and director of the Conservatoire.

Field, John (1782-1837). Composer and pianist. Born in Dublin. A pupil of Clementi. Spent the greater part of his life in Russia, where he enjoyed a great reputation as performer and teacher. In his compositions, particularly in his dreamy and graceful nocturnes, Field may be considered the forerunner of Chopin.

Fielitz, Alex. von. Composer; Germany. B. 1860.

Fillmore, J. C. Pianist and essayist; U. S. A. B. 1843; d. 1898.

Finck, Henry T. Critic and essayist. Born at Bethel, Mo., in 1854. Graduated at Harvard in 1876. Studied music with J. K. Paine. Attended the first Bayreuth Festival, in

1876, and became an earnest advocate of Wagner. In 1881 he was made musical editor of the New York "Evening Post." His writings include "Wagner and His works," "Paderewski and His Art," "Edvard Grieg," etc.

Fioravanti, V. (*fee-o-rah-van'-tee*). Composer; Italy. B. 1770; d. 1837.

Fiorillo (*fee-o-ril'-lo*), **Federigo.** Composer and violinist. Born at Brunswick, probably in 1753. Wrote some very fine études for the violin.

Fischer, Karl August (1828-92). Composer and organist. Born at Ebersdorf; died in Dresden.

Flagler, Isaac van Vleck. Organist and composer; U. S. A. B. 1854; d. 1909.

Flotow, Friederich von (1812-83). Composer of operas. Born at Teutendorf, Mecklenburg; died at Darmstadt. Wrote "Alessandro Stradella" and "Martha," the latter opera being that by which he is most widely known.

Foerster (*fer'-shter*), **Adolph M.** Composer. U. S. A. B. 1854.

Foley ("Signor Foli"), Allan James (1842-99). Bass vocalist. Born at Cahir, Tipperary; died at Southport.

Foote, Arthur. Composer; U. S. A. B. 1853.

Forkel, Johann N. Organist; Germany. B. 1749; d. 1818.

Formes (*for'-mes*), **Karl Joseph** (1816-89). Bass vocalist. Born at Mülheim-on-the-Rhine; died in San Francisco.

Foster, Stephen Collins (1826-64). Song composer. Born at Laurenceville, Pa.; died in New York. Wrote words and music of many popular songs, among which may be mentioned "Old Uncle Ned," "My Old Kentucky Home," "Old Folks at Home," and "Massa's in the Cold, Cold Ground."

Franck (*frahnk*), **César Auguste** (1822-90). Composer, organist, and pianist. Born at Liège; died at Paris. Wrote a number of excellent sacred compositions—"Ruth," "Rédemption," "Les béatitudes," etc.

Franz (*frahnts*), **Robert** (1815-92). Composer and organist. Born and died at Halle. A song-writer of great talent.

Frescobaldi (*fres-ko-bal'dee*), **Girolamo** (1583-1644). Composer and organist. Born at Ferrara; died in Rome. Organist of St. Peter's at Rome.

Froberger, J. J. (*fro'-behr-gehr*). Organist; Germany. B. 1615; d. 1667.

Fry, Wm. H. Composer; U. S. A. B. 1815; d. 1854.

Fumagalli, Adolfo (*foo-mah-gal'-lee*). Pianist and composer; Italy. B. 1828; d. 1856.

Fux, J. J. (*fooks*). Theorist. B. 1660; d. 1741.

G

Gabrieli (*gah-bree-eh'-lee*), **Andrea** (1510-86). Composer and organist. Born and died in Venice.

Gabrieli, Giovanni (1557-1612). Composer and organist. Nephew of Andrea. Born and died in Venice.

Gade (*gah'de*), **Niels Wilhelm** (1817-90). Composer. Born and died in Copenhagen. Wrote symphonies, overtures, an opera, choral works, chamber music, etc. His compositions lean toward the style of Mendelssohn. His music displays a strongly marked Scandinavian character and he was a notable master of instrumentation.

Gadsby, H. R. Composer; England. B. 1842.

Gadski, Johanna. Soprano; Germany. B. 1871.

Galelei, Vincenzo (*gah-lee-leh'-ee, vin-chent'-zo*). Essayist and composer; Italy. B. 1535; d. 16—.

Galin, Pierre (*gah-long*). Inventor of numerical notation; France. B. 1786; d. 1821.

Galluppi, Baldessaro (*gah-loop'-pee*). Composer; Italy. B. 1706; d. 1785.

Gänsbacher, J. B. (*gehns'-bach-er*). Composer; Germany. B. 1778; d. 1844.

Ganz, Wilhelm. Composer, pianist, conductor, and professor. Born at Mayence, in 1833.

Garcia, Manuel. Vocalist and teacher. Born in Madrid, in 1805. For many years resided in London as a teacher of singing. He invented the laryngoscope.

Garcia, Manuel del Popolo Vincente (1775-1832). Famous tenor, composer, and teacher of singing. Born in Seville; died in Paris.

Gaul, Alfred Robert. Composer and organist. Born at Norwich, in 1837. Well known as the writer of "The Holy City."

Gaviniés (*ga-veen-yes*), **Pierre** (1726-1800). Composer and violinist. Born at Bordeaux; died in Paris. Self-taught. Wrote a number of compositions for the violin, of great technical difficulty, but extremely valuable to advanced students.

Gelinek, Joseph (*geh'-lee-nek*). Composer. Austria. B. 1758; d. 1825.

Geminiani (*jem'-ee-nee-ah'-nee*), **Francesco** (1680-1762). Composer and violinist. Born at Lucca; died in Dublin. One of the great Italian violin virtuosi of the eighteenth century. Lived in London for many years.

Genée, R. (*zheh-neh*). Composer; Dantzig. B. 1824; d. 1896.

Gérardy (*zha-rar-dee*), **Jean.** Born at Lüttich, in 1878. A remarkable cellist. Has made many concert tours, everywhere exciting great admiration by his wonderful tone and execution.

Gericke (*geh'-ri-ke*), **Wilhelm.** Orchestral conductor and composer. Born at Gratz, in 1845. For years he led the Boston Symphony Orchestra, which under him reached the front rank among such organizations.

Gerke, Anton (*gur-keh*). Teacher; Germany. B. 1814; d. 1870.

German, J. Edward. Composer. Born at Whitechurch, in 1862. Has written a number of extremely effective orchestral and choral compositions.

Gernsheim (*gerns'-hime*), **Friedrich.** Composer and pianist. Born at Worms, in 1839. Long director of the Rotterdam Conservatory, and later of the Stern Conservatory in Berlin. Has written a pianoforte concerto, several quartets, the cantata "Salamis," etc.

Gerster, Etelka (*gehrs'-ter*). Soprano; Hungary. B. 1855.

Gevaërt, François A. (*geh-vehrt*). Organ writer; Netherlands. B. 1828; d. 1908.

Gibbons, Christopher. Organist. B. 1615; d. 1676.

Gibbons, Orlando (1583-1625). Composer and organist. Born at Cambridge; died at Canterbury. In 1604 appointed organist of the Chapel Royal, and in 1623 organist of Westminster Abbey. A notable madrigal writer, but even more celebrated as a composer of Church music.

Gilchrist, William Wallace. Composer. Born in Jersey City, in 1846. Pupil of Hugh A. Clarke at the University of Pennsylvania. Organist, choirmaster, teacher, and conductor of large experience. In 1882 he won the Cincinnati Festival prize with his "Psalm XLVI." Among his other compositions are the "Song of Thanksgiving," for chorus and orchestra, a cantata, "The Rose," "Ode to the Sun," etc.

Gilmore, P. F. Conductor; Ireland. B. 1829; d. 1890.

Giordani, Tomaso (*jee-or-dah'-nee*). Composer and singing-teacher; Italy. B. 1744; d. 18—.

Giuglini, A. (*jeul-ee'-nee*). Tenor; Italy. B. 1826; d. 1865.

Gladstone, F. E. Organist and composer; England. B. 1845; d. 1892.

Glareanus, H. (*glah-reh-ah'-nus*). Theorist; Germany. B. 1488; d. 1563.

Glazounow (*glah'-tsoo-nof*), **Alexander.** Composer; Russia. B. 1865.

Gleason, F. Grant. Composer; U. S. A. B. 1848.

Glimes, J. B. J. de (*gleem*). Pianist; Brussels. B. 1814; d. 1881.

Glinka, Mikhail Ivanovitch (1804-57). Composer and pianist. Born at Novospaskoi, near Smolensk. He is *par excellence* Russia's most national composer. His most successful work was the opera "La vie pour le Czar," produced in 1836. Outside of Russia, Glinka is perhaps best known by his two concert compositions, "La Jota Aragonese," and "Kamarinskaja."

Glover, C. W. Composer of songs; England. B. 1806; d. 1863.

Glover, Sarah Ann (1785-1867). Born at Norwich, England; died at Malvern. Founder of the tonic sol-fa system.

Glover, Stephen. Composer of songs. England. B. 1812; d. 1870.

Glover, William H. Violinist, composer, and critic; England. B. 1819; d. 1875.

Gluck (*glook*), **Christoph Willibald** (1714-87). Composer. Born at Weidenwang, near Neumarkt, in the Upper Palatinate; died in Vienna. Studied music in Prague, Vienna, and Milan. Wrote some very successful operas in the conventional Italian style of the period. With the composition of "Orfeo ed Eurydice" (1762) entered upon his career as a reformer of opera, which constitutes an important chapter in the history of musical development. Gluck triumphed in a memorable combat with Piccinni.

Godard (*go-dar*), **Benjamin** (1849-95). Composer and violinist. Born in Paris; died at Cannes. Wrote operas—"Pedro de Zalaméa," "Jocelyn," and "Dante"—"Concerto Romantique," for violin; "Symphonie legendaire," chamber music, songs, etc.

Goddard, Arabella. Pianist. Born at Saint-Servan, in 1836.

Godefroid, Félix (*gode'-froa*). Composer and harpist; France. B. 1818; d. 1897.

Godfrey, Adolphus Frederick (1837-82). Composer and bandmaster. Born and died in Westminster.

Godfrey, Charles (1790-1863). Composer and bandmaster. Born at Kingston; died in London.

Godfrey, Charles. Composer and bandmaster. Born in London, in 1839.

Godfrey, Daniel. Composer and bandmaster. Born in London, in 1831.

Godowski (*go-dof'-shkee*), **Leopold.** Pianist and composer; B. 1870.

Goetz (*gets*), **Hermann** (1840-76). Composer. Born at Königsburg; died near Zurich. Wrote an opera on the subject of "The Taming of the Shrew," a symphony, etc.

Goldbeck, Robert. Composer and pianist; Germany. B. 1835; d. 1908.

Goldmark, Karl. Composer; Germany. B. 1832.

Goldschmidt, Otto. Conductor and composer, husband of Jenny Lind; Germany. B. 1829.

Gollmick, Adolf. Composer and pianist; Germany. B. 1825; d. 1883.

Goltermann, G. E. Violoncellist; Germany. B. 1824; d. 1898.

Goovaerts, A. I. M. A. (*goo'-vehrts*). Composer; Netherlands. B. 1847.

Goria, A. E. (*go'-ree-ah*). Pianist; France. B. 1823; d. 1860.

Goss, Sir John (1800-80). Composer and organist. Born at Fareham, Hampshire; died in London. Educated in Chapel Royal. In 1838 appointed organist at St. Paul's Cathedral. Knighted in 1872. A prominent composer of Church music. Wrote a valuable "Introduction to Harmony."

Gossec, François Joseph (1733-1829). Composer. Born at Vergnies, in Hainaut; died at Passy. Wrote many operas, symphonies, and lesser compositions, of repute in their day. During the Directory, Gossec received the official title, "First Composer of France."

Gottschalk, L. M. Pianist; U. S. A. B. 1829; d. 1869.

Goudimel, Claude (*goo'-dee-mel*). Composer; France; B. 1510; d. 1572.

Gounod (*goo-no'*), **Charles François** (1818-93). Composer and organist. Born and died in Paris. Studied at the Paris Conservatoire, where he obtained the first prize for composition. Spent some time in Rome, Vienna, and in England. Up to 1859 had composed many excellent works—"Sapho," "Ulysse," "La nonne sanglante," "Messe de Ste. Cecile," "Le médecin malgré lui," etc. In 1859 "Faust" was performed for the first time, and met with a tremendous success. "Faust" established Gounod's reputation, and was followed by "La Colombe," "La reine de Saba," "Mireille," "Roméo et Juliette," "Cinq Mars," "Polyeucte," "Le Tribut de Zamora"; the sacred compositions, "La rédemption," and "Mors et vita"; besides many lesser works, songs, etc. "Faust," however, overshadows them all, although, from a musician's point of view, "Roméo et Juliette" is almost finer than that popular masterpiece.

Gouvy, Theo. (*goo'-vee*). Composer; France. B. 1819; d. 1898.

Gow, Niel (1727-1807). Composer and violinist. Born at Strathband; died at Inver.

Graham, George Farquhar (1789-1867). Composer and writer. Born and died in Edinburgh. An authority on everything relating to Scotch music.

Grau, Maurice. Impresario; Austria. B. 1849; d. 1906.

Graun, J. G. Composer; Germany. B. 1698; d. 1771.

Graun, Karl Heinrich (1701-59). Composer. Born at Wahrenbrüch, Saxony. Wrote some fifty cantatas, and about thirty operas. His principal work is his Passion music "Der Tod Jesu," which is still sometimes performed.

Greatorex, Th. Organist and composer; England. B. 1758; d. 1831.

Greene, Maurice (1695-1755). Composer and organist. Born and died in London. Wrote Church music. Projected the great "Cathedral Music" afterward completed by Boyce.

Grétry (*gra-tree'*), **André Ernest Modeste** (1741-1813). Composer. Born at Liège; died at Montmorency. A prolific and once celebrated writer of French operas and other works.

Grieg (*greeg*), **Edvard Hagerup** (1843-1907). Composer and pianist. Born and died at Bergen. Studied at Leipzic Conservatory. In Copenhagen came under the influence of Gade. Wrote a pianoforte concerto, orchestral works, songs, chamber-music, etc., all with a pronounced Norwegian character. His "Peer Gynt" suites are perhaps the most widely known of his larger works.

Griepenkerl, F. C. (*gree'-pen-kerl*). Theorist; Germany. B. 1782; d. 1849.

Grisi (*gree'zee*), **Giulia** (1812-1869). Soprano vocalist. Born at Milan; died in Berlin. Attained a remarkable success in opera, through her magnificent voice and great beauty. Was for fifteen years prima donna in Paris and London.

Grove, Sir George (1820-1900). Writer. Born at Clapham; died in London. Originally a civil engineer. For many years connected with the Crystal Palace, and in connection with the concerts there wrote a long series of analytical programmes. In 1883 he was appointed first principal of the Royal College of Music, and upon its inauguration received the honor of knighthood. As editor of the "Dic-

tionary of Music and Musicians" he rendered a lasting service to the cause of musical art.

Grützmacher, F. (*greetz'-macher*). Cellist; Germany. B. 1832.

Guarnerius, A. (*gwar-neh'-ree-us*). Violin-maker; Italy. B. 1683; d. 1745.

Guglielmi, P. (*gool-yel'-mee*). Composer; Italy. B. 1727; d. 1804.

Guido, d'Arezzo (*goo-ee'-do dar-ret'-so*). Theorist; Italy. B. 995 (?); d. 1050 (?).

Guilmant (*geel-mong*), **Félix Alexandre.** Composer and organist. Born at Boulogne, in 1837.

Guiraud, Ernest (*gwee-ro'*). Composer; France. B. 1837; d. 1892.

Gungl (*goong'-l*), **Joseph** (1810-89). Hungarian composer. Born at Zsámbék; died at Weimar. Wrote excellent dance music.

Gurlitt (*goor'-lit*), **Cornelius** (1820-1901). Composer. Born at Altona; died in Berlin. Wrote in many forms, his best works being piano and instructive pieces.

Gutmann, A. Composer; Germany. B. 1818; d. 1882.

Gyrowetz, A. (*gee'-ro-vetz*). Composer; Bohemia. B. 1763; d. 1850.

H

Habeneck (*ab-nek'*), **François Antoine** (1781-1849). Composer and violinist. Born at Mézières; died in Paris.

Haberbier, Ernst (*hah'-behr-beer*). Pianist and composer; Germany. B. 1813; d. 1869.

Hadley, Henry K. Composer; U. S. A. B. 1871.

Hale, Adam de la (*hahl*). Troubadour; France. B. 1240; d. 1287.

Halévy (*ah-leh-vee'*), **Jacques François** (1799-1862). Composer. Born in Paris; died at Nice. Opera writer of the French school. Principal work, "La Juive."

Hallé (*hal'-leh*), **Sir Charles** (1819-95). Pianist and conductor. Born at Hagen, Westphalia; died in Manchester. Studied at Darmstadt, under Rink. In 1836 went to Paris, and in 1846, with others, he instituted chamber concerts there. In 1848 went to England. Started his Manchester concerts in 1857. During his career of forty-seven years in that country he rendered great services to musical art as a teacher, by his recitals, undertaken singly or in conjunction with his accomplished wife, and by the concerts of his world-famous Manchester orchestra.

Hallé, Lady. See Neruda.

Halm, A. (*hahm*). Pianist and composer. B. 1789; d. 1872.

Hamerik, Asger. Composer; Denmark. B. 1843.

Hand (*hahnt*), **Ferdinand Gottfried** (1786-1851). Writer. Born at Plauen; died at Jena.

Handel, George Frederick (1685-1759). Composer. Born at Halle; died in London. Played both the organ and clavier when only seven years old. First opera, "Almira," performed at Hamburg, in 1705. In 1708 went to Italy, and four years later settled in England. In or about 1737 turned his attention to the oratorio, after having written some forty-two operas in accordance with the taste of the period. The approval which his first oratorios—"Esther," "Deborah," "Athalia"—had met with encouraged him to new efforts; and he produced in succession "Saul," "Israel in Egypt," "L'Allegro and Il Penseroso," and "The Messiah" (his chief work, 1741). "The Messiah" was not much appreciated at the first representation, but increased in reputation every year. In 1742 the "Samson" appeared, in 1746 the "Judas Maccabæus," in 1748 the "Solomon," and in 1752 the "Jephthah." In 1752 he became blind, but did not lose his spirits, continuing to perform in public and even to compose. He was buried in Westminster Abbey.

Hanslick, Ed. Critic; Bohemia. B. 1825; d. 1904.

Hardegen, J. von. Composer, pianist; Austria. B. 1834; d. 1867. (Jules Egghard.)

Hartnock, Carl E. Pianist. B. 1775; d. 1834.

Hartog, Edward. Pianist, composer; Holland. B. 1828.

Hartvigson, Anton. Pianist, composer; Sweden. B. 1845.

Hartvigson, Fritz. Pianist, composer; Sweden. B. 1851.

Haslinger, Tobias. Composer, publisher; Austria. B. 1787; d. 1842.

Hasse, Faustina (*has'-seh*). Soprano; Italy. B. 1700; d. 1783.

Hasse, J. A. Composer; Saxony. B. 1699; d. 1783.

Hatton, John Liptrot (1809-86). Composer and pianist. Born at Liverpool; died at Margate. Settled in London in 1832. In 1842 was appointed musical director of Drury Lane, and in 1844 produced in Vienna his opera "Pascal Bruno." Afterward Hatton brought out a successful collection of songs. In 1848 he visited America. During Charles Kean's Shakespearean revivals, Hatton was conductor at the Princess Theater, and wrote incidental music to many of Shakespeare's plays. Among his compositions are also an oratorio, "Hezekiah," various small operas, church music, etc. It is, however, for his songs that Hatton's name is remembered.

Hauck, Minnie (*howk*). Soprano; U. S. A. B. 1852.

Haupt, Karl (*howpt*). Theorist and organist; Germany. B. 1810; d. 1891.

Hauptmann, Moritz (*howpt'-man*). Theorist and teacher; Germany. B. 1792; d. 1868.

Haweis, H. R. (*hois*). Essayist; England. B. 1838; d. 1901.

Hawkins, Sir John (1719-89). Historian. Born in London; died at Twickenham. By profession an attorney. He was an original member of the Madrigal Society, also a member of the Academy of Antient Music, and of Dr. Johnson's club, which met on Thursday evenings in Ivy Lane. Hawkins's "General History of the Science and Practice of Music" is a monument of patient research, and a great storehouse of out-of-the-way information.

Haydn (*hi'-d'n*), **Johann Michael** (1737-1806). A brother of Joseph Haydn. Born at Rohrau; died at Salzburg. Wrote Church music.

Haydn, Joseph (1732-1809). Composer. Born at Rohrau, in Lower Austria; died in Vienna. The son of a wheelwright who was organist of the village church and a tenor singer.

Haydn was a chorister and pupil in the choir-school of the Church of St. Stephen, at Vienna, until his eighteenth year, when he was dismissed for some trifling fault. For some time he struggled on, working industriously, but always on the verge of the most utter destitution, until, entering the service of the then renowned Italian composer Porpora, he was enabled, under his direction, to prosecute his studies amid more favorable surroundings. When twenty-eight years of age he was appointed kappelmeister to Prince Esterhazy, at Eisenstadt, Hungary, in whose service, and that of his successor, he remained for thirty years; living, for the greater part of the year, at the country-seat of the Esterhazys, discharging the various duties of his position, and writing an immense quantity of music, including most of his symphonies, quartets, trios, fifteen masses, an oratorio, eighteen operas, and a great body of music of a miscellaneous character. While Haydn remained thus, leading a life of tranquil industry, his reputation spread far and wide, and his visits to England, albeit undertaken somewhat unwillingly, were veritable triumphs. Seemingly inspired by Handel's example, Haydn, after his return to Vienna, produced the oratorios "The Creation" (1797), and "The Seasons" (1801). Haydn was an amazingly prolific composer. Among his works are 118 symphonies, 83 quartets, 24 trios, 19 operas, 5 oratorios, 24 concertos, 15 masses, 44 pianoforte sonatas, and many others. He created the modern symphony and quartet, and may be said to be the father of the instrumental music of the present.

Hayes, Catherine (1825-61). Soprano vocalist. Born in Limerick; died at Sydenham. Made her début at Marseilles. Appeared in opera in Italy and Austria. Returning to Ireland, created a tremendous furor by her exquisite singing of Irish airs.

Heap, Charles Swinnerton (1847-1900). Composer and pianist. Born and died at Birmingham. A Mendelssohn scholar. Studied in London and Leipzig. Wrote cantatas, an oratorio, "The Captivity," and various instrumental and vocal compositions.

Hegner (*hakh'ner*), **Otto.** Composer and pianist. Born at Basel, in 1876. Achieved a considerable reputation after his early début (1888).

Heller, Stephen (1815-88). Composer and pianist. Born at Pesth; died in Paris. Wrote many charming fantasias, études, polonaises, and drawing-room pieces generally, for the pianoforte.

Helmholtz, Hermann Ludwig (1821-94). Born at Potsdam; died at Charlottenburg. One of the greatest *savants* of modern times. Rendered a valuable service to musical art in the writing of his great work on sound and acoustics—"Lehre von den Tonempfindungen."

Henkel, H. Pianist, teacher and composer. B. 1822; d. 1899.

Hennes, Aloys (*hen'-nes*). Teacher and pianist; Germany. B. 1827.

Henschel (*hen'-shel*), **Georg.** Composer, barytone vocalist, pianist, and conductor. Born at Breslau, in 1850. Appeared in public at Berlin as a pianist when twelve years old. Studied at Leipzig. Made many concert tours in Germany as a singer. In 1881-84 conducted the Boston Symphony Orchestra. Has written operas, an oratorio, a requiem, a "Stabat Mater," some instrumental music, and a number of clever songs, in which last department of composition he shows to most advantage. Henschel has lived long in London, where he has made a great reputation as a teacher. His wife Lilian, *née* Bailey (1860-1901), an American soprano, shared his fame through the recitals, etc., in which they appeared together.

Hensel, Fanny Cäcilia (1805-47). Composer and pianist. Born at Hamburg; died in Berlin. A sister of Mendelssohn.

Henselt Adolph von (1814-89). Composer and eminent pianist. Born at Schwabach; died at Warmbrunn.

Herbert, Victor. Composer. Born in Dublin, Ireland, in 1859. Studied in Germany. Cellist and bandmaster. Played in Metropolitan, Thomas's, and Seidl's orchestras. In 1898 became conductor of the Pittsburg Orchestra. His works include an oratorio, "The Captive," comic operas, a cello concerto, songs, etc.

Hering, Carl G. Teacher and pianist; Germany. B. 1765; d. 1853.

Hérold (*eh-rold'*), **Louis Joseph Ferdinand** (1791-1833). Composer. Born and died in Paris. Wrote "Zampa," "Le pré aux clercs," and other operas.

Herz, Henry (*herts*). Pianist; Austria. B. 1806; d. 1888.

Hess, Willy. Violinist; Germany. B. 1859.

Hesse, Ad. F. (*hes'-seh*). Organist; Germany. B. 1809; d. 1863.

Heuschkel, J. P. (*hoysh'-kel*). Pianist and teacher; Germany. B. 1773; d. 1853.

Hill, Thomas Henry Weist (1828-91). Composer and violinist. Born at Islington; died in London.

Hiller, Ferdinand (1811-85). Composer and pianist. Born at Frankfort; died at Cologne. Founded the Conservatory at Cologne. Wrote symphonies, oratorios—"Destruction of Jerusalem," and "Saul"—six operas, overtures, sonatas, songs, etc.

Hiller, Johann A. Conductor and composer; Görlitz. B. 1728; d. 1804.

Himmel, F. H. Composer; Germany. B. 1765; d. 1814.

Hoffman, Richard. Pianist and teacher. Born in Manchester, England, in 1831. Studied under several distinguished masters. Since 1847 has lived in New York. He is well known as a pianist and a composer of pianoforte pieces, anthems, songs, etc., and has taken an active part in the development of music in this country. D. 1909.

Hofmann, H. Composer and pianist; Germany. B. 1842; d. 1902.

Hofmann, Josef. Pianist and composer. Born at Cracow, in 1877. Like his contemporary, Otto Henger, he was a prominent figure in the musical world as a "child pianist." After his first appearances as a "prodigy," he retired for study, and reappeared as a virtuoso of remarkable powers.

Hogarth, George (1783-1870). Cellist and composer. Born in Lauderdale; died in London. Wrote a number of interesting books on musical subjects. His eldest daughter married Charles Dickens.

Hol, Richard. Composer and pianist. B. 1825; d. 1885.

Holbrooke, Joseph C. Composer; England. B. 1878.

Holmès (properly **Holmes**), **Augusta Mary Anne** (1847-1903). Composer. Born in Paris, of English-Irish parents. In childhood a brilliant pianist. Her compositions include symphonies and other orchestral works, two operas, and a great number of songs.

Homer, Louise. Contralto; U. S. A. B. 1874 (?).

Horsley, Charles E., son of William. Composer; England. B. 1821; d. 1876.

Horsley, William. Composer; England. B. 1774; d. 1858.

Howell, Edward. Cellist. Born in London, in 1846. Professor of the violoncello at the Royal College of Music.

Huber, Hans. Pianist and teacher; Germany. B. 1852.

Hucbald. Theorist; Flanders. Tenth century.

Hueffer (*huf'fer*), **Francis** (1843-89). Composer and writer. Born at Münster; died in London. Was musical critic of the "Times" from 1878. Wrote several books—"Richard Wagner and the Music of the Future," "The Troubadours," "Musical Studies," etc.

Hullah, John Pyke (1812-84). Composer and organist. Born at Worcester, England; died at Westminster. Studied at the Royal Academy of Music. Wrote operas, songs, etc., but is better known as a zealous advocate of the Wilhelm method of musical instruction, and of music for the people.

Hüllmandel, N. (*heel'-man-del*). Pianist and composer; Alsace. B. 1751; d. 1823.

Hummel (*hoom'mel*), **Johann Nepomuk** (1778-1837). Composer and pianist. Born at Pressburg; died at Weimar. A pupil of Mozart and Albrechtsberger. A celebrated virtuoso in his day. Wrote masses, cantatas, operas, chamber-music, and other forms of composition.

Humperdinck (*hoom'per-dink*), **Engelbert.** Composer. Born at Siegburg, near Bonn, in 1854. Has written a "Humoresque" for orchestra, a choral ballad—"Wallfahrt nach Kevelaar"—and the remarkable opera, "Hänsel und Gretel," which has made him one of the most conspicuous composers of the day, besides other notable works.

Hünten (*hin'ten*), **Franz** (1793-1878). Composer and pianist. Born and died at Coblenz. Was for some years professor at the Paris Conservatoire. At one time a fashionable virtuoso and composer.

I

Incledon (*in'-k'l-don*), **Charles Benjamin** (1763-1826). Tenor vocalist. Born at St. Keverne, Cornwall; died at Worcester. Was for some years in the navy. Becoming noted for his fine tenor voice, Incledon was recommended to Sheridan and others, by officers under whom he had served. He appeared at Bath, Southampton, Vauxhall, Covent Garden, etc. Famous for his ballad-singing. In 1817 he visited America.

Indy, P. M. T. Vincent, d'. Composer and pianist; France. B. 1851.

Isouard, Nicolo (*e-soo-ar'*). Composer; Malta. B. 1775; d. 1818.

J

Jackson, William. Organist and composer; England. B. 1730; d. 1803.

Jacobsohn, S. E. (*yah'-cob-sone*). Violinist; Germany. B. 1839.

Jadassohn (*yah'-das-zon*), **Salomon** (1830-1902). Composer and pianist. Born at Breslau. A student of Leipzig Conservatory. From 1849 to 1852 a pupil of Liszt at Weimar; later studied with Hauptmann. He wrote symphonies, vocal compositions, chamber music, etc; also valuable works on harmony and other subjects. His text-books are in world-wide use.

Jaell, Alfred (*yale*). Pianist; Austria. B. 1832; d. 1882.

Jahn (*yahn*), **Otto** (1813-69). Philologist and archæologist, composer, and writer on music. Born at Kiel; died at Göttingen. His celebrated "Life of Mozart" is his chief contribution to musical literature.

Janiewicz, Felix (*yah'-nee-vich*). Violinist; Poland. B. 1762; d. 1848.

Janotha (*yah-no'-ta*), **Nathalie.** Pianist. Born at Warsaw.

Jansa (*yan'sa*), **Leopold** (1794-1875). Composer and violinist. Born at Wildenschwert; died at Vienna.

Janssens, J. F. (*yahn'-sens*). Composer, Belgium. B. 1810; d. 1890.

Jarvis, Charles H. Pianist; U. S. A. B. 1836; d. 1895.

Jensen (*yen'-sen*), **Adolph** (1837-79). Composer and teacher. Born at Königsberg; died at Baden. Notable as a song-writer as well as a composer of great originality in many other forms.

Joachim (*yo'-a-kheem*), **Joseph** (1831-1907). Violinist and composer. Born in 1831, at Kittsee, near Pressburg, in Hungary; died in Berlin. In 1843 went from the Vienna Conservatory to that of Leipzig. In 1850 became orchestral leader at Weimar, and in 1854 occupied the same position at Hanover. In 1869 was appointed professor and director of the newly instituted High School of Music at Berlin. The prince of modern violinists.

Jommelli, Niccolo (*yo-mel'lee*). Composer; Italy. B. 1714; d. 1774.

Joncières, Victorin de (*zhon-see-ehr*). Composer; France. B. 1839.

Joseffy, Rafael (*yo-sef'-fee*). Pianist, composer, and teacher. Born at Miskolcz, Hungary, in 1853. Studied under Moscheles at the Leipzig Conservatory and later under Tausig in Berlin. Successfully toured Europe, and about 1880 settled in New York, where his work as a teacher has been influential. For many years he was a member of the faculty of the National Conservatory of Music in New York. His pianoforte compositions show much skill and his playing excels in taste and execution. He is a fine interpreter of Chopin.

Josquin, Desprès (*zhos-kang' deh-pra'*). Composer; France. B. 1450; d. 1521.

Jullien (*zhool-leang*), **Adolphe.** Writer. Born in Paris, in 1845. An eminent Parisian musical critic.

Jullien, Louis Antoine (1812-60). Composer. Born at Sisteron. Gained a great reputation as a conductor and composer of dance music, etc. He was noted for practical

musicianship, and with his magnificent orchestra he secured excellent performances of classical music.

Jungmann, A. (*yoong'-man*). Composer and pianist; Germany. B. 1814; d. 1892.

K

Kafka, J. C. Violinist; Austria. B. 1747; d. 1800.

Kafka, J. N. Composer and pianist; Bohemia. B. 1819.

Kalkbrenner (*kalk'-bren-ner*), **Friedrich Wilhelm Michael** (1788-1849). Composer and pianist. Born on a journey from Cassel to Berlin. Studied in Paris. Made many successful concert tours. Wrote an excellent "School" for his instrument, and also some fine études. Died at Enghien, near Paris.

Kalliwoda (*kal-li-vo'-da*), **Johann Wenzel** (1801-66). Composer and violinist. Born at Prague; died at Carlsruhe. Wrote a great deal of music for the violin, also symphonies, concert overtures, etc.

Kastner, J. G. (*kast'-ner*). Composer; Alsatia. B. 1810; d. 1867.

Keiser (*ki'-zer*), **Reinhard** (1674-1739). Composer. Born at Teuchern, near Weissenfels; died in Hamburg. Wrote an immense number of operas (singspiels) for the Hamburg Opera, of which he was director.

Kéler-Béla (*keh'-ler-beh'-la*) (**Albert von Kéler**) (1820-82). Violinist, conductor, and composer. Born at Bartfield; died at Wiesbaden.

Kelley, Edgar Stillman. Composer; U. S. A. B. 1857.

Kellogg, Clara Louisa. Singer; U. S. A. B. 1842.

Kerl, J. C. (*kerl*). Composer and organist; Bavaria. B. 1628; d. 1690.

Kettenus (*ket-teh'-noos*), **Aloys** (1823-96). Violinist and composer. Born at Verviers; died in London.

Kiel, Fredk. (*keel*). Composer; Germany. B. 1821; d. 1885.

Kiesewetter (*kee'-ze-vet-ter*), **Raphael Georg** (1773-1850). Writer. Born at Holleschau; died at Baden.

King, Julie Rivé. Pianist; U. S. A. B. 1856.

Kircher, A. Historian; Germany. B. 1602; d. 1680.

Kirnberger (*kern'-berkh-er*), **Johann Philipp** (1721-83). Composer and writer. Born at Saalfeld; died at Berlin.

Kittl, J. F. Organist; Bohemia. B. 1806; d. 1868.

Kjerulf (*k'ya'-roolf*), **Halfdan** (1815-68). Composer. Born and died at Christiania. Originally a theological student; afterward worked at Leipzig Conservatory. Wrote songs, pianoforte pieces, etc. His best work is in his songs.

Kleeberg, Clotilde. Pianist. Born in Paris, in 1866. Made successful tours.

Klein, Bruno Oscar. Pianist; Germany. B. 1858; d. 1911.

Klein, Michel R. (*kline, meeshel*). Pianist; Silesia. B. 1846.

Kneisel, Franz (*knigh'-zl*). Violinist; Rumania. B. 1865.

Kobbé, Gustav (*kob'-ba*). Critic; U. S. A. B. 1857.

Köhler, L. Pianist and composer; Germany. B. 1820; d. 1886.

Kontski, Antoine de (*kont'-skee*). Composer and pianist; Poland. B. 1817.

Kontski, Apollinaire de. Violinist; Poland. B. 1825; d. 1879.

Kotzeluch, J. A. (*kots'-eh-looch*). Composer; Bohemia. B. 1738; d. 1814.

Kotzeluch, L. K. Composer; Bohemia. B. 1748; d. 1814.

Kotzschmar, Hermann (*kotsh'-mar*). Organist and conductor; Germany. B. 1829.

Kotzwara, F. (*kots-vah'-rah*). Violinist; Bohemia. B. 1750; d. 1791.

Krebs, J. L. (*krapes*). Composer and organist; Germany. B. 1713; d. 1780.

Krebs, Marie (1851-1900). Pianist. Born and died in Dresden. Made concert tours in England, Germany and America.

Krebs, R. A. Composer; Germany. B. 1804; d. 1880.

Kreutzer, A. Auguste (*kroit'-zer*). Violinist; France. B. 1781; d. 1832.

Kreutzer, Konradin (1780-1849). Composer and pianist. Born at Messkirch, Baden; died at Riga. Wrote many operas, songs, etc. His opera, "Das Nachtlager von Granada," still survives in Germany.

Kreutzer, Leon, son of Rodolphe. Violinist; France. B. 1817; d. 1868.

Kreutzer, Rodolphe (1766-1831). Composer and violinist. Born at Versailles; died at Geneva. Professor at the Paris Conservatoire. Court violinist to Napoleon and to Louis XVIII. Beethoven dedicated the "Kreutzer" sonata to him. He wrote operas, violin concertos, duets, and other works. His "Forty-two Etudes or Caprices" are, or ought to be, the familiar companion of every violinist.

Krüger, Wm. (*kree'-ger*). Pianist; Germany. B. 1820; d. 1883.

Krumpholz, J. B. (*kroomp'-holts*). Harpist; Bohemia. B. 1745; d. 1790.

Krumpholz, W., brother of J. B. Harpist; Bohemia. B. 1750; d. 1817.

Kubelik, Johann (*koo'-be-lik*). Violinist; Bohemia. B. 1880.

Kücken (*kik'-'n*), **Friedrich Wilhelm** (1810-82). Composer. Born at Bleckede, near Hanover; died at Schwerin. Wrote operas and many popular songs.

Kufferath, H. F. (*koof'-e-raht*). Germany. Pianist and composer. B. 1808; d. 1882.

Küffner, J. (*keef'-ner*). Pianist; Germany. B. 1776; d. 1856.

Kuhe, W. (*koo'-eh*). Pianist; Bohemia. B. 1823.

Kuhlau (*koo'-low*), **Friedrich** (1786-1832). Composer and flautist. Born at Ulzen, Hanover; died at Copenhagen. Survives as a writer of educational music for the pianoforte.

Kuhnau, J. (*koo'-now*). Composer and organist; Germany. B. 1667; d. 1722.

Kullak, Adolf (*kool'-lak*). Composer and essayist; Germany. B. 1823; d. 1862.

Kullak, Theodor (1818-82). Composer, pianist, writer, and eminent teacher. Born at Krotoschin, Posen; died in Berlin. He was intended for the legal profession, but devoted himself to music. Was instrumental in founding two

conservatories in Berlin. In 1861 he received the title of royal professor. Wrote many pianoforte compositions of an elegant, drawing-room kind.

Kummer, F. A. (*koom'-mer*). Cellist; Germany. B. 1797; d. 1879.

L

Labitzky (*la-bit'-shki*), **Josef** (1802-81). Composer and violinist. Born at Schönfeld; died at Carlsbad. Wrote a great deal of highly artistic dance music, somewhat in the fashion of Strauss and Lanner.

Lablache (*la-blash'*), **Luigi** (1794-1858). Bass vocalist. Born and died at Naples. Achieved a world-wide reputation as an operatic artist, both for his acting and singing, in serious and buffo parts.

Lachner (*lakh'-ner*), **Franz** (1803-90). Composer. Born at Rain, Bavaria; died in Munich. Wrote largely in all styles of musical composition. Best in his orchestral suites, showing great contrapuntal skill, and in his songs.

Lachner, Ignaz. Composer and conductor; Bavaria. B. 1807; d. 1895.

Lachner, Theodor. Organist and director; Bavaria. B. 1798; d. 1877.

Lachner, Vincenz. Organist and conductor; Bavaria. B. 1811; d. 1893.

Lack, Theodor. Composer; France. B. 1846.

La Grange, Anna (*lah-gronzh*). Soprano; Paris. B. 1825.

Lalo (*lah-lo'*), **Edouard Victor Antoine** (1823-92). Composer and violinist. Born at Lille; died in Paris. Wrote operas—"Namouna," "Fiesque," "Le roi d'Ys"—suites, and two concertos, one of them the remarkable "Symphonie espagnole."

Lambert, Alexander. Pianist; Poland. B. 1862.

Lambeth, Henry Albert (1822-95). Composer and organist. Born at Gosport. Well known as director of the celebrated "Lambeth's Choir."

Lambillote, Louis (*lam-bee-yote*). Composer; France. B. 1797; d. 1855.

Lamond, Frederic. Composer and pianist. Born in Glasgow, in 1868. One of the great contemporary pianoforte virtuosi.

Lamoureux, Ch. (*lah-mo-roo*). Violinist and conductor; France. B. 1834; d. 1899.

Lamperti, F. (*lam-pehr'-tee*). Singer; Italy. B. 1813; d. 1892.

Lang, Benj. J. Composer, pianist and conductor; U. S. A. B. 1840; d. 1910.

Lange, Gustav (*lang'-eh*). Composer and pianist; Germany. B. 1830; d. 1889.

Lanner, Jos. F. K. (*lan'-ner*). Composer; Austria. B. 1801; d. 1843.

Laport, Ch. P. (*lah-port*). Composer; Paris. B. 1781; d. 1839.

Lassen, Eduard. Composer; Denmark. B. 1830; d. 1904.

Lasso, Orlando di (Orlandus Lassus). Composer; Netherlands. B. 1520; d. 1594.

Lavallée, Calixa (*lah-vah-leh*). Composer and pianist; Canada. B. 1842; d. 1888.

Lavignac, Albert (*lah-veen'-yak*). Theorist; France. B. 1846.

Lavigne (*lah-veen'*), **Antoine Joseph** (1816-86). Oboist. Born at Besançon; died in Manchester. An oboe virtuoso of unusual powers.

Lazarus, Henry (1815-95). Clarinettist. Born and died in London. Like Lavigne, the oboe player, Lazarus was truly a great artist on his instrument.

Le Carpentier, Adolphe C. (*le car-pong-tee-eh*). Composer and pianist; Paris. B. 1809; d. 1869.

Léclair (*leh-klar'*), **Jean Marie** (1687-1764). Composer and violinist. Born in Lyons; died (assassinated) in Paris. Sometimes called the "French Tartini."

Lecocq, Alex. Ch. (*le-kok'*). Composer; Paris. B. 1832.

Lecouppey, Félix (*le-coop'-pay*). Composer and pianist; Paris. B. 1814; d. 1887.

Le Duc, Alphonse. Composer and pianist; France. B. 1804; d. 1868.

Lefébure-Wély (*le-feh-boor'-veh-lee'*), **Louis James Alfred** (1817-69). Composer and organist. Born and died in Paris. Famous for his improvisation on the organ.

Lehmann, Lilli (*la'-man*). Soprano. Born in Würzburg, in 1848. Made her début in Berlin in 1870. She became famous in Europe and America as one of the greatest of Wagnerian singers.

Lehmann, Liza. Composer; England. B. 1862.

Lemmens, Nicholas J. Organist; Holland. B. 1823; d. 1881.

Lemoine, Henri. Composer and pianist; Paris. B. 1786; d. 1854.

Leoncavallo (*la-on-ka-val'-lo*), **Ruggiero.** Composer. Born at Naples, in 1858. His first opera, "Tommaso Chatterton," after failing, was revived with great success. He produced a great trilogy, "Crepusculum," a historic play dealing with the Italian Renaissance. In this task he was encouraged by Wagner, of whom he was a devoted admirer. His widest reputation rests on the two-act opera, "I Pagliacci," produced in 1892. His other works include "La Bohème," "La Tosca," "Trilby," "Zaza," etc.

Leroux (*lu-roo'*), **Xavier H. N.** Composer; Papal States. B. 1863.

Leschetizky (*le-she-tit'-shki*), **Theodor.** Composer and pianist. Born in Lemberg, in 1831. Perhaps the most celebrated pianoforte teacher of his time.

Leslie, Henry D. Composer and conductor; London. B. 1822; d. 1896.

Levi (*la'-vee*), **Hermann.** Composer and conductor. Born at Giessen, in 1839. Died, Munich, 1900.

Leybach, Ignace (*li'-bach*). Composer and pianist; Alsace. B. 1817; d. 1891.

Lickl, J. G. Composer and organist; Germany. B. 1769; d. 1841.

Liebling, Emil (*leeb'-ling*). Pianist; Silesia. B. 1851.

Lille, Gaston de (*leel*). Composer; France. B. 1825.

Lind, Jenny (1820-87). Soprano vocalist. Born at Stockholm; died at Malvern. Made many tours, everywhere exciting enthusiasm by her operatic impersonations, and still more by her rendering of the simplest national melodies. In 1852 she married Otto Goldschmidt in Boston.

Lindley, Robert. Cellist; England. B. 1776; d. 1855.

Lindley, William, son of Robert. Cellist; England. B. 1802; d. 1869.

Lindpaintner (*lint'-pint-ner*), **Peter Joseph von** (1791-1856). Composer and eminent conductor. Born at Coblenz; died at Nonnenhorn, on the Lake of Constance. Wrote operas, symphonies, church music, etc. His most widely known composition is the celebrated song, "The Standard Bearer."

Linley, George. Composer; England. B. 1798; d. 1865.

Linley, Thomas. Composer; England. B. 1732; d. 1795.

Linley, William. Composer; England. B. 1767; d. 1835.

Lipinski, Karl J. (*lip-in'-skee*). Violinist; Poland. B. 1790; d. 1861.

Listemann, B. F. (*lis'-teh-man*). Violinist; Germany. B. 1841.

Liszt (*list*), **Franz** (1811-86). Composer and pianist. Born at Raiding, near Oedenburg, Hungary; died at Bayreuth. At nine years of age possessed considerable skill as a pianist. Studied under Czerny and Salieri in Vienna, and afterward in Paris. In 1848 he went to Weimar as conductor of the court orchestra, and by his exertions and the rare fascination of his artistic personality quickly made Weimar one of the vital musical centers of the Continent. Marvelous as a pianist, Liszt also distinguished himself greatly as a composer, and a considerable body of music in all styles bears his name. He was also an author of much merit, and made important contributions to the literature of music. As a composer he belonged to the ultra-modern school, although a man of most catholic sympathies in art; and his music, while unequal, contains many flashes of inspiration, and happy uses of a wonderfully complete technique. Altogether, Liszt is one of the most remarkable figures in musical history.

Litolff (*lee'-tolf*), **Henry Charles** (1818-91). Composer and pianist. Born in London; died in Paris.

Lloyd, Edward. Tenor vocalist. Born in London, in 1845. When seven years of age entered the choir of Westminster Abbey. Appeared at concerts in St. James's Hall in 1867, and at the Gloucester Festival in 1871. From that time he stood in the forefront of his profession. In 1888 he sang

at the Cincinnati Festival. He gave a farewell concert in London in 1900.

Lobe (*lo'-be*), **Johann Christian** (1797-1881). Composer, flutist, viola-player, and writer. Born at Weimar; died at Leipzig. Author of some excellent theoretical treatises.

Locatelli, Pietro (1693-1764). Composer and violinist. Born at Bergamo; died at Amsterdam. He possessed remarkable powers of execution.

Logier, J. B. (*lo'-jeer*). Composer; Germany. B. 1780; d. 1846.

Löhr (*lehr*), **Frederick** (1844-88). Composer. Born at Norwich; died at Plymouth.

Lombard, Louis. Violinist and critic; France.

Lortzing, Gustav Albert (1803-51). Composer and tenor vocalist. Born and died in Berlin. Wrote a number of operas, including "Die beiden Schützen" and "Czar und Zimmermann."

Löschhorn, Albert (*lesh'-horn*). Pianist and composer; Germany. B. 1819.

Louis (Prince Ludwig F. C., of Prussia). Composer. B. 1772; d. 1806.

Lover, Samuel (1797-1868). Artist, author, and composer. Born in Dublin; died in Jersey. Wrote many well-known songs.

Löwe (*leh'-ve*), **Johann Karl Gottfried** (1796-1869). Composer, organist, and pianist. Born at Löbejün, near Halle; died at Kiel. He studied theology and music. In 1822 became cantor, and afterward musical director of the Church of St. James, at Stettin. Wrote oratorios, operas, part-songs, chamber music, and, more important than all, great ballads which have made his name famous.

Lucca, Pauline. Soprano vocalist. Born in Vienna, in 1841. Made a great reputation in opera. Died, Paris, 1908.

Lulli, Jean Baptiste (1633-87). Composer and violinist. Born in Florence; died in Paris. Brought to France as a boy. From being a scullion, rose to be chief musician of Louis XIV. In 1671 appointed director of the Grand Opera at Paris. He is regarded as the founder of the French opera.

Lumbye, Hans C. (*loom'-bee*). Composer; Denmark. B. 1808; d. 1874.

Lutz (*loots*), **Wilhelm Meyer.** Composer. Born at Männerstadt, in 1829. Well known as a composer of comic operas.

Lynes, Frank. Organist; U. S. A. B. 1858.

Lysberg, Ch. S. (*lees'-berkh*). Composer and pianist; Switzerland. B. 1821; d. 1873.

M

Maas (*mas*), **Joseph** (1847-86). Tenor vocalist. Born at Dartford; died in London.

MacCunn, Hamish. Composer. Born at Greenock, in 1868. Has written several choral works—"Kilmeny," "Lord Ullin's Daughter," etc.—two interesting concert overtures, operas, cantatas, and many songs and instrumental pieces.

MacDowell, Edward Alexander (1861-1908). Composer. Born and died in New York. Studied in Paris and Germany. In 1881-82 was head teacher of the piano department of the Darmstadt Conservatory. From 1896 to 1904 was professor of music in Columbia University. He achieved a world-wide reputation as one of the most original and vigorous composers of his time. His works include symphonic poems, orchestral suites, choruses, piano concertos, suites, sonatas and études, and several fine songs.

Macfarren, Sir George Alexander (1813-1887). Composer. Born and died in London. Studied at the Royal Academy of Music, where he became professor in 1860, and principal (in succession to Sir William Sterndale Bennett) in 1875. Produced a great quantity of music—operas, oratorios, cantatas, Church music, overtures, symphonies, chamber music, songs, etc. Besides these works, and his extensive official duties, he also rendered good service to musical art as editor of musical classics, and as a writer of various theoretical and critical works.

Macfarren, Walter C. Composer and pianist; London. B. 1826.

M'Guckin, Barton. Tenor vocalist. Born in Dublin, in 1853.

Macintyre, Margaret. Soprano vocalist. Born in India.

Mackenzie, Sir Alexander Campbell. Composer. Born in Edinburgh, in 1847. In 1857 went to Germany, where he studied music. Returned to London in 1862 and became a pupil of Sainton, winning the King's Scholarship at the Royal Academy of Music in the same year. In 1865 settled in Edinburgh as a teacher, meanwhile devoting much of his time to composition. Later, after some years spent abroad, settled in London. His compositions—the cantatas "Jason," "Sayid," etc.; the oratorio "The Rose of Sharon," perhaps his best work; the poetic "Dream of Jubal"; his operas "Colomba" and "The Troubadour," together with a great deal of orchestral and other music, have placed him in the front rank of English musicians.

Maggini, G. P. (*mad-jee'-nee*). Violin-maker; Italy. B. 1581; d. 1632.

Mahler, Gustav. Conductor; Bohemia. B. 1860; d. 1911.

Maitland, J. A. Fuller. Musical critic; England. B. 1856.

Malcolm, Alexander (1687-17—). Writer. Born in Edinburgh. Author of "A Treatise of Musick," published in Edinburgh, in 1721.

Malibran, Maria Felicita (1808-36). Mezzo-soprano vocalist. Born in Paris; died in Manchester. A daughter of the famous tenor Garcia, by whom she was trained. One of the most gifted singers of modern times. Achieved a phenomenal success in opera.

Mälzel (*mel'tsel*), **Johann Nepomuk** (1772-1838). Inventor. Born at Ratisbon; died at sea. Invented the metronome now in common use.

Manns, Sir August. Conductor. Born at Stolzenberg, near Stettin, in 1825. Clarinettist in a military band, and violinist in the theater orchestra at Stettin. In 1854 went to England, and in the following year was appointed conductor at the Crystal Palace, a post which for more than half a century he held with benefit to the cause of musical art.

Marcello, Benedetto (1686-1739). Composer. Born at Venice; died at Brescia. His principal work as a composer was the musical setting of the Psalms.

Marchesi, Mathilde de C. (*mar-keh'-see*). Soprano and famous singing-teacher; Germany. B. 1826.

Maretzek, Max. Composer and conductor; Brunn. B. 1821; d. 1897.

Mario (*mah'-ree-o*), **Guiseppe** (1812-1883). Tenor vocalist. Born at Genoa; died in Rome. Belonged to the nobility (he was Marchese di Candia), and in 1830 received his commission as an officer in the Sardinian army. Shortly afterward, through some escapade, was forced to flee the country. Went to Paris in 1836, and after two years' study, appeared with conspicuous success in "Robert le Diable." Thenceforward enjoyed a triumphant career as an operatic artist. He left the stage in 1867.

Marmontel, A. F. Pianist and composer; France. B. 1816; d. 1898.

Marpurg, F. W. (*mar-poorkh*). Composer; Germany. B. 1718; d. 1795.

Marshner (*marsh'-ner*), **Heinrich** (1795-1861). Composer. Born at Zittau; died at Hanover. Studied music in Vienna. Wrote several operas, chief of them being "The Vampire" and "Hans Heiling." Also wrote orchestral, choral, and pianoforte works of a high order.

Marteau, Henri (*mar-toh'*). Violinist; France. B. 1874.

Martini (*mar-tee'nee*), **Giambattista** (called **Padre Martini**) (1706-84). Composer and writer. Born and died at Bologna. In his day regarded as the greatest living authority on all musical matters.

Marx, Adolf Bernhard (1798-1866). Born at Halle; died in Berlin. Originally a lawyer, but afterward devoted himself to music. As a composer was not successful, but wrote many very valuable theoretical and critical works.

Mascagni (*mas-kan'yee*), **Pietro.** Composer. Born at Leghorn, in 1863. Son of a baker, and intended by his father for the legal profession. Was at length permitted to follow his true vocation. Studied in Milan, and afterward led a precarious existence traveling about Italy with small opera companies. One day he saw an announcement of prizes offered by Sonzogno, the Italian music-publisher, for one-act operas. He took part in the competition, completing "Cavalleria Rusticana" in the nick of time. With this opera, which at once introduced him to the world as one of the most remarkable composers of the day, he won the first

prize. Has since then produced other operas and smaller compositions. In 1902 he toured America.

Mason, Lowell (1792-1872). Composer and teacher. Born in Boston; died at Orange, N. J. A pioneer in American musical development. Founded the Boston Academy of Music in 1832. His works include many collections of Church music containing well-known hymn-tunes, collections of songs, etc.

Mason, Luther Whiting (1821-96). Musical educator. Born at Turner, Maine; died at Buckfield, Maine. Inventor of "The National Music Course." Settled in Boston in 1865, and till 1880 was musical instructor in the public schools of that city. He worked in Japan, 1880-83, and did much for the advancement of school music there.

Mason, William (1829-1908). Pianist and teacher, son of Lowell Mason. Born in Boston; died in New York. Studied at Leipzig, and afterward under Liszt at Weimar. After concert tours he settled in New York in 1855. Among his works are many compositions, but he is best represented by his excellent text-books.

Massé (*ma-sa'*), **Victor (Félix Marie)** (1822-84). Composer. Born at Lorient; died in Paris. Wrote "Le fils du brigadier," "Les noces de Jeannette," "Galatée," "Paul et Virginie," and other operas.

Massenet (*mas-na'*), **Jules Émile Frédéric.** Composer. Born at Montaud, near St.-Étienne, in 1842. Gained the Grand Prix de Rome in 1863 with his cantata "David Rizzio." His principal works include the operas "Don César de Bazan," "Le roi de Lahore," "Hérodiade," "Manon," "Le Cid," "Werther," "Thaïs," "Le Jongleur de Notre-Dame," etc.

Materna, Amalie. Soprano vocalist. Born at St. Georgen, in 1847. Celebrated Wagnerian operatic singer.

Mathews, W. S. B. Pianist and writer; U. S. A. B. 1837.

Mattei, Tito (*mat-ta'-ee*). Composer and pianist. Born at Campobasso, in 1841. Has written several operas, instrumental music, and many songs.

Maurel (*mo-rel'*), **Victor.** Barytone vocalist. Born at Marseilles, in 1848. Acquired great fame in Europe and America. Created Iago in Verdi's "Otello" and set the standard of other leading rôles.

Maybrick, Michael. Composer and barytone vocalist. Born in Liverpool, in 1844. Well known by his songs, written under the pseudonym of "Stephen Adams."

Mayer, Karl (*mi'er*). Composer and pianist; Germany. B. 1799; d. 1862.

Mayseder (*mi'-za-der*), **Joseph** (1789-1863). Composer and violinist. Born and died in Vienna.

Mazas (*ma-za'*), **Jacques Féréol** (1782-1849). Composer and violinist. Born at Béziers; died at Cambrai.

Mazzinghi, J. (*mat-zin'gee*). Composer; London. B. 1765; d. 1844.

Mehlig, Anna. Pianist. Born at Stuttgart, in 1846.

Méhul (*ma-ül*), **Étienne Nicholas** (1763-1817). Composer. Born at Givet, in the Ardennes; died in Paris. At eleven years of age was organist of his native place. His principal work is his "Joseph." He also wrote, among other operas, "Le Jeune Henri," the clever overture of which still figures in concert programmes.

Melba, Nellie. Operatic soprano; Australia. B. 1865.

Mellon, Alfred (1820-67). Composer and violinist. Born and died in London. An excellent conductor.

Mendelssohn-Bartholdy (*men'-d'l-son-bar-tol'-dee*), **Felix** (1809-47). Composer, pianist, and organist. Born at Hamburg; died at Leipzig. Son of a banker and grandson of the Jewish philosopher, Moses Mendelssohn. Early showed a great talent for music, which was carefully cultivated from the outset. In 1833, already possessed of a European reputation, was appointed musical director at Düsseldorf. Two years later went to Leipzig as conductor of the Gewandhaus concerts. Between 1835 and 1841 he produced his pianoforte concerto in D minor, the 42d and 114th psalms, string quartet in E minor, overture to "Ruy Blas," trio in D minor, and the "Hymn of Praise." Between 1841 and 1847 he wrote "St. Paul," "Walpurgis Night," "Athalie," "Elijah," "Christus," C minor trio, and many other works. Great as are his oratorios, "St. Paul" and "Elijah," the characteristic genius of Mendelssohn finds perhaps its most perfect expression in the "Midsummer Night's Dream" music, and in the two concert overtures "The Hebrides" and "The Calm Sea."

Menter, Sophie. Pianist. Born at Munich, in 1848. Studied with several masters, including Tausig and Liszt. Made many tours and had famous pupils. Was court pianist to the Emperor of Austria, and later a member of the faculty of the St. Petersburg Conservatory.

Mercadante (*mer-ka-dan'-te*), **Francesco Saverio** (1795-1870). Composer. Born at Altamura; died in Naples. Wrote operas in the Rossinian style; also composed much church music, several symphonies, etc. In 1840 he succeeded Zingarelli as director of the royal conservatory at Naples. In 1862 he became totally blind.

Merkel, Gustav. Organist and composer; Germany. B. 1827; d. 1885.

Merz, Karl (*merts*). Composer and writer; Germany. B. 1834; d. 1893.

Messager, André (*mes-sah-zhay*). Composer; France. B. 1855.

Meyer, Leopold von (*mi'-er*). Pianist; Austria. B. 1814; d. 1883.

Meyerbeer (*mi'-er-behr*), **Giacomo** (1791-1864). Composer. Born in Berlin; died in Paris. Displayed musical talent at a very early age, particularly as a pianist. His ruling ambition, however, was to become a composer. A pupil of the Abbé Vogler, he wrote a number of works which, excellent in their way, were marred by their extreme pedantry. Coming under the influence of Rossini, Meyerbeer forsook the methods of Vogler for the more attractive style of the Italians, and wrote several very successful operas in the Italian style. In later years he again changed his style of writing, and with Scribe as his librettist, produced the series of grand operas, "Robert le Diable," "Les Huguenots," "Le Prophète," "L'Etoile du Nord," "Dinorah," and "L'Africaine," upon which his fame as a composer mainly depends.

Meyer-Olbersleben, Max (*mi-er-ohl'-ber-sleh-ben*). Composer and teacher; Germany. B. 1850.

Mills, S. B. Composer and pianist; England. B. 1839; d. 1898.

Mohr, Hermann. Composer and conductor; Germany. B. 1830; d. 1896.

Molique (*mo-leek'*), **Wilhelm Bernhard** (1802-69). Violinist and composer. Born at Nuremberg; died at Cannstatt, near Stuttgart. Made several concert tours through Germany. From 1849 to 1866 resided in England, and enjoyed a great reputation as a soloist, quartet player, and teacher. Wrote violin concertos, string quartets, a symphony, two masses, and an oratorio, "Abraham."

Molloy, James Lyman. Composer. Born at Cornolore, in 1837. A popular song-writer. Died 1910.

Monsigny (*mong-seen-yee'*), **Pierre Alexandre** (1729-1817). Composer. Born near St.-Omer; died in Paris. Wrote operas and ballets.

Monteverde, Claudio (1568-1643). Composer. Born at Cremona; died in Venice. Inventor of the "free style" of composition and pioneer in the path that led to modern opera. He was the first to use unprepared dissonances. His improvement of the orchestra gained for him the title of "the father of the art of instrumentation." His innovations were successfully employed in his operas "Arianna" and "Orfeo" and in later works. He wrote much sacred music, the greater part of which is lost. His influence on other composers was marked in his own day and the results of his work have been lasting. Much of his church composition was done while he was maestro di capella at St. Mark's, in Venice. In 1633 he was admitted to the priesthood.

Moore, Thomas (1779-1852). Composer. Born in Dublin; died at Devizes. Wrote some of the airs in his "Irish Melodies," the "Canadian Boat Song," the pretty little three-part glee "The Watchman," etc.

Morgan, G. W. Organist; England. B. 1823; d. 1895.

Morley, Thomas (1557-1604). Composer and writer. Born and died in London. Did much for the development of vocal music.

Mornington, Garret Wellesley, Lord (1735-81). Composer. Born at Dangan; died at Kensington. Wrote church music, glees, madrigals, etc. Father of the Duke of Wellington.

Moscheles (*mosh'-e-les*), **Ignaz** (1794-1870). Composer and pianist. Born at Prague; died at Leipzig. A pupil of Albrechtsberger and Salieri. Made successful tours on the

Continent, and from 1821 to 1846 lived in London, where he won his greatest fame. His numerous compositions include a variety of instrumental works, among which are many valuable studies.

Moszkowski (*mosh-kof'-shki*), **Moritz.** Composer and pianist. Born at Breslau, in 1854. Among his works are a symphonic poem, "Jeanne d'Arc," an opera, "Boabdil," pianoforte compositions, songs, etc.

Mottl, Felix. Conductor; Austria. B. 1856; d. 1911.

Mozart (*mo'-tsart*), **Leopold** (1719-87). Composer and violinist. Born at Augsburg; died at Salzburg. The father of Wolfgang Amadeus Mozart. Wrote church music, oratorios, and operas. He also wrote a "Violin School," which went through many editions in various languages.

Mozart, Maria Anna (1751-1829). Pianist. Born and died at Salzburg. A daughter of Leopold Mozart. With her brother Wolfgang she was taken on tour through Europe as a musical prodigy.

Mozart, Wolfgang Amadeus (1756-91). Composer and pianist. Born at Salzburg; died in Vienna. Excited universal enthusiasm as a child pianist in Germany, France, Italy, and England. In 1768 was commissioned by the Emperor Joseph II to write a comic opera ("La Finta Semplice"). Wrote "Idomeneo" in 1781, "Die Entführung aus dem Serail" in 1782, and in 1786 "Figaro," the intervening years witnessing the production of many pianoforte-concertos, sonatas, quartets, etc. During the five years between 1786 and his death Mozart poured out a marvelous flood of masterpieces—"Don Giovanni," "Zauberflöte," "Cosi fan tutte," "Clemenza di Tito"; the three great symphonies in E flat major, G minor, and C major ("Jupiter"); the "Requiem," and a great body of music of all kinds. During his life of thirty-six years Mozart is known to have written at least 626 works, among which are 20 masses, 17 organ sonatas, 40 offertories, 10 cantatas, 23 operas, 22 sonatas for the pianoforte, 45 sonatas for piano and violin, 49 symphonies, and 55 concertos, besides quartets, trios, songs, etc. All this was accomplished by a busy teacher and virtuoso.

Mozart, Wolfgang Amadeus (1791-1844). Composer and pianist. Born in Vienna; died at Carlsbad. Younger son of the great Mozart. His elder brother, Karl, entered the Austrian civil service.

Murska (*moor'-shka*), **Ilma de** (1835-89). Soprano vocalist. Born in Croatia; died at Munich.

Mysliweczek, J. (*mis'-leh-veh-chek*). Composer; Bohemia. B. 1737; d. 1781.

N

Nachez, Tivadar. Composer and violinist. Born at Budapest, in 1859.

Nägeli, J. G. (*nay'-ge-lee*). Composer and writer; Switzerland. B. 1768; d. 1836.

Nardini (*nar-dee'-nee*), **Pietro** (1722-93). Composer and violinist. Born at Fibiana; died at Florence.

Naumann (*now'-man*), **Emil** (1827-88). Composer, organist, and writer. Born in Berlin; died at Dresden.

Neefe, Ch. G. (*neh'-feh*). Organist and composer; Saxony. B. 1748; d. 1798.

Neidlinger, William Harold. Composer and teacher. Born in Brooklyn, in 1863. His works include several hundred songs, some of which are well known, two operas, much sacred music, numerous songs for children, and educational books. Was for twenty years conductor of choral societies.

Néruda, J. B. G. (*neh-roo'-da*). Composer, violinist; Bohemia. B. 1707; d. 1780.

Néruda (Normann-Neruda), Wilma Maria Francisca. Violinist. Born at Brünn, in 1839. Appeared in public as a violinist as early as 1845. In 1864 married Ludwig Normann. In 1888 married Sir Charles Hallé. Made many concert tours throughout Europe, and visited Australia and the United States. (1899). Died 1911.

Nessler, Victor (1841-90). Composer. Born at Baldenheim; died at Strasburg. Among his operas are "Der

Rattenfänger von Hameln" and "Der Trompeter von Säkkingen," the latter a universal favorite.

Neukomm (*noi'-kom*), **Sigismund** (1778-1858). Composer and conductor. Born at Salzburg; died in Paris. A pupil of Haydn. His compositions number several hundred and include the oratorios "Mount Sinai" and "David."

Nevin, Arthur Finley. Composer; U. S. A. B. 1871.

Nevin, Ethelbert (1862-1901). Born at Edgeworth, Pa.; died at New Haven. Studied in this country and in Europe, and taught and composed on both sides of the Atlantic. His piano pieces and songs show much originality and fine artistic taste.

Newman, Ernest. Critic; England. B. 1869.

Nicode, J. L. (*nee'-ko-day*). Composer; Polish Silesia. B. 1853.

Nicolai (*nee'-ko-li*), **Otto** (1810-49). Composer and organist. Born at Königsberg; died in Berlin. Wrote church music and operas. Survives as the composer of "The Merry Wives of Windsor."

Nicolini, E. (*nik-o-lee'-nee*). Tenor; France. B. 1834.

Niecks (*neeks*), **Frederick.** Musician and writer. Born at Düsseldorf, in 1845. For many years resident in Dumfries as a teacher. In 1891 became Reid Professor of Music and dean of the faculty of music in Edinburgh University. His works include a "Dictionary of Musical Terms" and "Chopin as a Man and Musician."

Niedermayer, L. (*ne'-der-mi-er*), Composer; France. B. 1802; d. 1861.

Nietzsche, Friedrich (*neet'-she*). Writer on music; Germany. B. 1844; d. 1900.

Nikisch, Arthur. Conductor; Hungary. B. 1855.

Nilsson, Christine. Soprano vocalist. Born near Wexiö, in 1843. Played the violin and the flute at fairs and markets. When fourteen years of age was sent to Halmstadt to be educated. Afterward went to Stockholm, and later to Paris. Made her first appearance in opera as Violetta in Verdi's "Traviata" in 1864. Her career was highly successful and she enjoyed equal fame in Europe and America.

Nohl, Karl F. L. Author; Germany. B. 1831; d. 1885.

Nordica, Lillian. Soprano vocalist. Born (Lillian Norton) at Farmington, Maine, in 1859. Studied at the New England Conservatory, Boston, and in that city made her début in 1876. Toured Europe with Gilmore's Band; studied opera at Milan with San Giovanni; first appeared in opera at Brescia, Italy, in "La Traviata," and entered upon a career in which for many years she ranked among the leading artists of the world, being especially distinguished in Wagnerian rôles. Madame Nordica has been thrice married.

Norris, Homer A. Composer; U. S. A. B. 1860.

Nottebohm, M. G. (*not'-teh-bome*). Composer, writer; Germany. B. 1817; d. 1882.

Nourrit, Adolphe (*noor-ree'*). Tenor; France. B. 1802; d. 1839.

Nourrit, Louis. Tenor; France. B. 1780; d. 1831.

Novello (*no-vel'-lo*), **Clara A.** (daughter of Vincent). Soprano; England. B. 1818.

Novello, Mary S. (daughter of Vincent). Soprano; England. B. 1809; d. 1898.

Novello, Jos. A. (son of Vincent). Bass; England. B. 1810; d. 1896.

Novello, Vincent (1781-1861). Composer, organist and pianist. Born in London; died at Nice. As one of the founders of the London Philharmonic Society and of the music publishing house of Novello & Co. (1811), and by his labors as editor of musical works, he did much to advance the art to which his energies were devoted. His many compositions—most of them sacred—also entitle him to honorable remembrance.

Nunn, John H. Composer and organist; England. B. 1827; d. 1905.

O

Oakeley, Sir Herbert Stanley (1830-1903). Composer, pianist, and organist. Born at Ealing. Educated at Rugby and Oxford. Studied music under Moscheles and Plaidy at Leipzig, and under Schneider at Dresden. Succeeded

to the chair of music at Edinburgh University in 1865, and from that time until his resignation in 1891 did good work for music in Scotland, fostering the taste for orchestral music of the highest class by the institution of an annual "Reid Festival." He founded the University Musical Society in Edinburgh, an example followed by the other Scottish universities. In connection with British musical culture, his famous organ recitals had great effect. He received many academic honors. He was composer (in Scotland) to Queen Victoria, who knighted him in 1876. Oakeley wrote a cathedral service, anthems, the cantata "Jubilee Lyric," excellent songs, pianoforte compositions, an organ sonata, orchestral music, etc.

Oberthür, Ch. (*o'-behr-teer*). Harpist and composer; Bavaria. B. 1819; d. 1895.

Oesten, Theodor (*a'-shten*). Composer and pianist; Germany. B. 1813; d. 1870.

Offenbach (*of'-fen-bakh*), **Jacques** (1819-80). Composer. Born at Cologne; died in Paris. Wrote a number of exceedingly clever comic operas—"La fille du tambour-major," "Orphée aux enfers," "La belle Hélène," and others.

O'Leary, Arthur. Composer and pianist. Born at Killarney, in 1834.

Ondriczek (*on'-dree-chek*), **Franz.** Violinist. Born at Prague, in 1859.

Onslow, George (1784-1853). Composer. Born and died at Clermont-Ferrand. Wrote operas, symphonies, chamber music, etc. His best work is in his chamber music.

Orth, John. Pianist; Bavaria. B. 1850.

Osborne, George Alexander (1806-93). Composer and pianist. Born at Limerick; died in London.

Osgood, Emma A. Soprano; U. S. A. B. 1849.

Osgood, George L. Vocal teacher; U. S. A. B. 1844.

Otto, Ernst J. Composer; Germany. B. 1804; d. 1877.

Otto, Otto (brother of E.). Basso and composer; Germany. B. 1806; d. 1842.

Ouseley, Sir Frederick Arthur Gore (1825-89). Composer and organist. Born in London; died at Hereford. Wrote

music when only eight years old. In 1855 succeeded Sir Henry Rowley Bishop as professor of music at Oxford. Wrote a large amount of church music, two oratorios, "Hagar" and "St. Polycarp"; also treatises on "Harmony," "Counterpoint," and other subjects.

P

Pachmann, Vladimir de. Pianist. Born at Odessa, in 1848. Toured Europe and America with great success.

Pacini, G. (*pah-chee'-nee*). Composer; Italy. B. 1796; d. 1867.

Paderewski (*pad-e-ref'-skee*), **Ignace Jan.** Pianist and composer. Born at Podolia, in 1860. One of the greatest pianists that the world has seen, his fame established by tours in both hemispheres. His compositions are chiefly for the piano, but his opera "Manru" has gained for him distinction among composers for the stage.

Paër, Ferdinando (1771-1839). Composer. Born at Parma, Italy; died in Paris. Composed forty-three operas. Was court conductor and composer to Napoleon (1807) and director of the Italian opera in Paris (1812-27).

Paganini (*pah-gah-nee'-nee*), **Nicolo** (1784-1840). Violinist and composer. Born at Genoa; died at Nice. Self taught. For a number of years journeyed about Italy, exciting wonder and astonishment wherever he appeared by his extraordinary performances. In 1828 he extended his travels, making a concert tour through Europe, everywhere creating an unparalleled impression. His immense command of the resources of his instrument, combined with a very remarkable appearance and manner and an inherent love of secrecy and mystery, caused many to regard him as a species of goblin or demon, and books might be filled with the uncanny traditions which have gathered round the memory of this wonderful man. He left behind him a number of compositions for the violin, full of tremendous technical difficulties.

Paine, John Knowles (1839-1906). Composer. Born at Portland, Maine; died at Cambridge. Distinguished Ameri-

can musician. Studied in Berlin, gave organ concerts there and in American cities, and was organist of the West Church, Boston. In 1862 he became teacher of music at Harvard and organist of Appleton Chapel there. Among his works are the oratorios "St. Peter," cantatas, a mass, two symphonies, two symphonic poems, overtures, chamber music, organ and piano pieces, and songs.

Paisiello, G. (*pah-e-se-el'-lo*). Composer; Italy. B. 1741; d. 1816.

Paladilhe, Émile (*pah-lah-deel*). Composer; France. B. 1844.

Palestrina (*pah-les-tree'-na*), **Giovanni Pierluigi da** (1515-94). Composer. Born at Palestrina; died in Rome. Was a singer in the Pontifical Chapel in the time of Julius III, and afterward became composer to the chapel. From 1571 till his death he was maestro di capella of St. Peter's. He is held in reverence as one of the greatest masters, is called "Prince of Music," and from his work a new epoch in musical history may be said to date. Many of his severely grand church compositions are still performed in Rome.

Palmer, H. R. Composer; U. S. A. B. 1834; d. 1907.

Panofka, H. Composer and violinist; Breslau. B. 1807; d. 1887.

Panseron, A. (*pan-seh-rong*). Composer and vocalist; France. B. 1796; d. 1859.

Papini (*pa-pee'-nee*), **Guido.** Composer and violinist. Born at Camagiore, in 1847.

Paradis, Maria T. von (*pa-ra-dees'*). Pianist; Austria. B. 1759; d. 1824.

Paradisi (*pa-ra-dee'-see*), **Pietro Domenico** (1710-92). Composer. Born at Naples; died at Venice.

Parepa-Rosa, Euphrosyne (1836-74). Soprano vocalist. Born in Edinburgh; died in London. Her voice was remarkable for strength and sympathetic quality. Its compass was two and one-half octaves. She married Carl Rosa.

Parish-Alvars, Elias (1808-49). Composer and harpist. Born at Teignmouth; died in Vienna.

Park, John (1804-65). Composer. Born at Greenock; died at St. Andrews. A song-writer of considerable, although uncultivated, ability.

Parker, Horatio William. Composer and teacher. Born at Auburndale, Mass., in 1863. Studied in Boston, under Chadwick and others, and afterward in Munich. Was organist of the Garden City Cathedral, Long Island, and professor of music at the Cathedral School; organist at St. Andrew's, New York, at Holy Trinity, New York, and at Trinity, Boston. In 1894 he became professor of music at Yale University. His works include the fine oratorio "Hora Novissima," cantatas, choruses, orchestral music, anthems, songs, etc.

Parker, J. C. D. Organist and composer; U. S. A. B. 1828.

Parratt, Sir Walter. Composer and organist. Born at Huddersfield, in 1841. One of the foremost organists of his time. Chief professor of the organ at the Royal College of Music, London.

Parry, Sir Charles Hubert Hastings. Composer. Born at Bournemouth, in 1848. Studied under Sir George Elvey, Macfarren, Bennett, and Dannreuther. In 1883 appointed professor of composition in the Royal College of Music. His works include an overture, "Guillem de Cabestanh"; a pianoforte concerto, the choral works "Judith," "Scenes from 'Prometheus Unbound,'" "Blest Pair of Sirens," etc.; also symphonies, chamber music, songs, and pianoforte compositions. He has also made several important contributions to musical literature. Became director of the Royal College of Music in 1894, and was knighted in 1898.

Parry, Joseph. Composer. Born at Merthyr-Tydvil, in 1841. Son of a laborer. Won a distinguished place among musicians by his compositions—operas, cantatas, overtures, etc.

Parsons, A. R. Composer and pianist; U. S. A. B. 1847.

Pasdeloup, J. E. (*pah-de-loo'*). Conductor; France. B. 1819; d. 1887.

Pasta, G. Soprano; Italy. B. 1798; d. 1865.

Patey (*pa'-ti*), **Janet Whytock** (1842-94). Contralto vocalist. Born in London; died at Sheffield.

Paton (*pa'-t'n*), **Mary Anne** (1802-64). Soprano vocalist. Born in Edinburgh; died at Chapelthorpe. Appeared in the

first productions of Weber's "Freischütz" and "Oberon." Married Lord William Pitt Lennox, and afterward Joseph Wood, the tenor singer.

Patti (*pat'-tee*), **Adelina.** Soprano vocalist. Born at Madrid, in 1843. Daughter of Salvatore Patti, an Italian tenor singer. When very young, came to America with her parents. Appeared in New York in "Lucia di Lammermoor," with immense success, and from that time went on for many years steadily increasing her reputation.

Patti, Carlotta (1840-89). Soprano vocalist. Sister of Adelina Patti. Born in Florence; died in Paris.

Pauer (*pow'-er*), **Ernst.** Composer and pianist. Born in Vienna, in 1826. A pupil of Theodor Dirzka and W. A. Mozart, Jr., for piano, and of Franz Lachner for composition. From 1852 resided in London. Edited the works of classical composers, wrote books on musical subjects, and composed operas, pianoforte pieces, etc. Died 1905.

Peace, Albert Lister. Composer and organist. Born at Huddersfield, in 1844.

Pearsall, Robert Lucas de (1795-1856). Composer. Born at Clifton; died at Wartensee. Wrote a number of well-known madrigals and part-songs.

Pease, Alfred H. Composer and pianist; U. S. A. B. 1842; d. 1882.

Pepusch (*pa'-poosh*), **Johann Christoph** (1667-1752). Composer and organist. Born in Berlin; died in London.

Perabo, Ernst (*pa'-ra-bo*). Pianist and composer; Germany. B. 1845.

Pergolesi (*per-go-la'-see*), **Giovanni Battista** (1710-36). Composer. Born at Jesi, near Ancona; died at Pozzuoli. A student of Naples Conservatorio. Wrote operas, and latterly church music. His best work is the "Stabat Mater," completed a few days before his death.

Peri (*pa'-ree*), **Jacopo** (c. 1560-c. 1630). Composer, vocalist, and lutist. Born and died in Florence. Of noble birth. Composed "Dafne," the first opera ever written, and "Euridice," thereby furnishing models for a new style of stage composition.

Perkins, Charles C. Author, etc.; first president of Boston Handel and Haydn Society; U. S. A. B. 1823; d. 1886.

Perkins, J. E. B. Vocalist; U. S. A. B. 1845; d. 1875.

Perry, Edward Baxter. Blind pianist; U. S. A. B. 1855.

Peschka-Leutner, Minna (*pesh'-ka-loit'-ner*). Soprano; Austria. B. 1839; d. 1890.

Petersilea, Carlyle. Pianist; U. S. A. B. 1848; d. 1903.

Philipp, Isidor E. Pianist; Hungary. B. 1863.

Piatti (*pee-at'-tee*), **Alfredo** (1822-1901). Violoncellist and composer. Born at Bergamo. Studied at Milan. In 1849 appointed solo cellist at the Opera in London. Was long associated with the Monday Popular Concerts.

Piccinni (*pit-chee'-nee*), **Niccolo** (1728-1800). Composer. Born at Bari; died at Passy. Gluck's rival in Paris. A composer of recognized talent, but less important on account of his operas, of which he wrote a great number, than by reason of the controversies in which he figured—especially that in which he was defeated by Gluck, whose methods triumphed over those of his Italian rival.

Piccinni, L. (son of Niccolo). Composer; Italy. B. 1766; d. 1827.

Pierné, H. C. Gabriel (*pyair'-neh*). Composer; France. B. 1863.

Pierson, Henry Hugo (1815-73). Composer. Born at Oxford; died in Leipzig. Settled in Germany. His principal work is the oratorio "Jerusalem," produced at the Norwich Festival of 1852.

Pinsuti, Ciro (*pin-soo'-tee, chee'-ro*). Composer; Italy. B. 1829; d. 1888.

Plaidy (*pli'-dee*), **Louis** (1810-74). Pianist. Born at Wermsdorf; died at Grimma.

Planquette, Robert. Composer. Born in Paris, in 1850. Has written a number of comic operas.

Pleyel, Ignaz Josef (1757-1831). Composer. Born at Ruppertsthal, near Vienna; died in Paris.

Pleyel, Marie F. D. Pianist; France. B. 1811; d. 1875.

Pole, William. Theorist and writer; England. B. 1814; d. 1900.

Polko, Élise. Soprano; Germany. B. 1826; d. 1899.

Pollitzer (*pol'-lits-er*), **Adolphe.** Violinist and composer. Born at Pesth, in 1832.

Ponchielli, A. (*pon-kee-el'-lee*). Composer; Italy. B. 1834; d. 1886.

Poniatowski, Prince J. M. F. X. J. (*pone-ya-tow'-skee*). Composer and tenor; Italy. B. 1816; d. 1873.

Popper, David. Composer and violoncellist. Born at Prague, in 1845. In 1868 became solo violoncellist at the Court Opera in Vienna. After 1873 made many extensive concert tours.

Porpora (*por'-po-ra*), **Niccolo Antonio** (1686-1767). Composer. Born and died in Naples. Eminent as teacher and conductor. Composed many operas.

Potter, Philip Cipriani (1792-1871). Composer and pianist. Born and died in London. Was made principal of the Royal Academy of Music in 1832.

Pougin (*poo-zhan'*), **Arthur.** Violinist and writer. Born at Châteauroux, in 1834.

Powell, Maud. Violinist; U. S. A. B. 1868.

Präger (*pra'-ger*), **Ferdinand** (1815-91). Composer and writer. Born in Leipzig; died in London.

Proch, Heinrich (*prokh*). Composer and violinist; Germany. B. 1809; d. 1878.

Proksch, J. (*proksh*). Teacher; Bohemia. B. 1794; d. 1864.

Prout, Ebenezer. Composer and writer. Born at Oundle, Northamptonshire, in 1835. For some years editor of the "Monthly Musical Record," and afterward successively musical critic of the "Academy" and the "Athenæum." Was professor at the Royal Academy of Music, and in Trinity College, Dublin. His compositions include quartets, a quintet, an organ concerto, symphonies, two cantatas—"Hereward" and "Alfred"—and other works.

Puccini (*poo-tschee'-nee*), **Giacomo.** Composer. Born at Lucca, Italy, in 1858. He studied at the Milan Conservatory under Ponchielli, and became professor of composition there. His chief operas are "Edgar," "Manon Lescaut," "La Bohème," "La Tosca," "Madame Butterfly," and "The Girl of the Golden West," produced at the Metropolitan Opera House, New York, in the season of 1910-11.

Puget, Loisa (*poo-zheh'*). Composer; Paris. B. 1810; d. 1890.

Pugno, Raoul (*poo'-nyo*). Pianist; France. B. 1852.

Purcell, Henry (1658-95). Composer and organist. Born and died in Westminster. One of a family of musicians. Educated in the Chapel Royal. Afterward copyist and organist of Westminster Abbey, and later organist of the Chapel Royal. Wrote anthems, etc., while still a choir-boy. Wrote the opera "Dido and Æneas," the music of Dryden's "King Arthur," the operas "Dioclesian," "The Fairy Queen," etc.; incidental music to a number of plays; songs, sonatas, odes and Church music.

Pyne, J. Kendrick. Tenor; England. B. 1785; d. 1857.

Pyne, J. Kendrick 2d (son of 1st). Composer and organist; England. B. 1810; d. 1893.

Pyne, J. Kendrick 3d (son of 2d). Composer and organist; England. B. 1852.

Pyne, Louisa F. Soprano; England. B. 1832.

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Quantz, J. J. Composer and flutist; Germany. B. 1697; d. 1773.

Quidant, Joseph (*kee-dong*). Pianist and composer; France. B. 1815; d. 1893.

Rachmaninoff, Sergei Vassilievitch (*rahch-mahn'-ee-noff*). Pianist and composer; Russia. B. 1873.

Raff, Joseph Joachim (1822-82). Composer; died at Frankfort-on-the-Main. Born at Lachen, on the Lake of Zurich. Was for some years a schoolmaster before devoting himself to music. Wrote five symphonies—chief among them the "Wold" and "Lenore" symphonies—operas, overtures, chamber music, songs, etc.

Rameau (*ra-mo'*), **Jean Philippe** (1683-1764). Composer, organist, and writer. Born at Dijon; died in Paris. An eminent theorist who did much for the science of modern harmony. He composed many operas and ballets.

Ran'degger, A. Composer; Austria. B. 1832.

Rappoldi, E. (*rap-pol'-dee*). Composer and violinist; Austria. B. 1839.

Rappoldi, Laura K. (wife of E.). Pianist; Austria. B. 1853.

Ravenscroft, Thos. Composer; England. B. 1582; d. 1635.

Reeves, John Sims (1822-1900). Tenor vocalist. Born at Shooter's Hill, Kent; died in London. At fourteen became organist of North Cray Church, Kent. Appeared as a singer at Newcastle-on-Tyne Theater in 1839. During 1841-43 was second tenor in Macready's Drury Lane company. Made a successful appearance at Milan as Edgardo, in "Lucia," and on repeating his impersonation of the character at Drury Lane, in 1847, at once established himself as a leading English vocalist, whether in opera, oratorio, or ballad. In 1896 he successfully toured South Africa.

Reger, Max (*ray'-ger*). Composer; Germany. B. 1873.

Reicha (*ri'-kha*), **Anton Joseph** (1770-1836). Composer and writer. Born at Prague; died in Paris.

Reichardt, Alex. Composer and tenor; Germany. B. 1825; d. 1885.

Reichardt, Johann F. Composer and writer; Germany. B. 1752; d. 1814.

Reichardt, Louise (daughter of J.). Composer; Germany. B. 1778; d. 1826.

Reid, John (1721-1807). Military officer and musical amateur. Born at Straloch; died in London. Founded the Reid Chair of Music in Edinburgh University.

Reinecke (*ri'-nek-e*), **Karl.** Composer, pianist, and conductor. Born at Altona, in 1824. In 1860 was appointed conductor at the Gewandhaus, and teacher at the Conservatory, Leipzig. Died 1910.

Reinhold, Hugo. Composer; Austria. B. 1854.

Reinthaler, C. M. (*rein'-tah-ler*). Composer and organist; Saxony. B. 1822; d. 1896.

Reissiger, Karl Gottlieb (1798-1859). Composer, conductor and teacher. Born at Belzig, near Wittenberg. Died at Dresden.

Rellstab, H. F. L. Composer and writer; Germany. B. 1799; d. 1860.

Rellstab, J. C. F. (father of H.). Composer and writer; Germany. B. 1759; d. 1813.

Remenyi (*re-mehn'-yee*), **Eduard** (1830-98). Violinist. Born at Heves, Hungary; died at San Francisco. One of the most noted artists of his time.

Reyer (*re-ya*), **Louis Étienne Ernest.** Composer and writer. Born at Marseilles, in 1823. His works include the operas "Sigurd," "Salammbô," etc.

Rheinberger, J. (*rine'-ber-ger*). Composer and organist; Germany. B. 1839; d. 1901.

Ricci, F. (*rit'-chee*). Composer; Italy. B. 1809; d. 1877.

Ricci, Luigi (brother of F.). Composer; Italy. B. 1805; d. 1859.

Richards, Brinley. Composer and pianist; England. B. 1817; d. 1885.

Richardson, A. Madeley. Organist; England. B. 1868.

Richter (*rikh'-ter*), **Ernst Friedrich Eduard** (1808-79). Composer and writer. Born at Gross-Schönau, Saxony; died at Leipzig. After holding various other appointments, was made cantor of the Thomasschule at Leipzig. Is most widely known as a theorist.

Richter, Hans. Conductor. Born at Raab, in 1843. Conducted the famous Richter concerts in London, the Beyreuth Festivals, etc.

Riego, Teresa del (*ree-ay-go*). Composer; England. B. 18—.

Riemann, Hugo (*ree'-man*). Theorist; Germany. B. 1849.

Ries (*rees*), **Ferdinand** (1784-1838). Composer and pianist. Born at Bonn; died at Frankfort-on-the-Main. A pupil of Beethoven, of whom he wrote an excellent biographical sketch.

Righini, V. (*ree-gee'-nee*). Composer; Italy. B. 1756; d. 1812.

Rimbault (*rim'-bolt*), **Edward Francis** (1816-76). Composer, organist, and writer. Born at Westminster; died in London. A distinguished musical historian and archæologist. Assisted in the formation of the Musical Antiquarian and Percy societies. Edited a great deal of ancient music.

Rimbault, Stephen F. Composer and organist; England. B. 1773; d. 1837.

Rimski-Korsakov, Nikolas A. Composer; Russia. B. 1844; d. 1908.

Rink, J. C. H. Composer; Germany. B. 1770; d. 1846.

Riseley, George. Organist. Born at Bristol, in 1845. Organist of Bristol Cathedral. Conductor of orchestral concerts, and advocate of local orchestras.

Ritter, A. G. Composer and organist; Germany. B. 1811; d. 1885.

Ritter, Fanny Raymond (wife of Frédéric). Writer; U. S. A. B. 1840.

Ritter, Frédéric Louis (1834-91). Composer and writer. Born at Strasburg; died at Antwerp. Came to the United States in 1856; founded the Cecilia and Philharmonic societies, Cincinnati; conducted the Sacred Harmonic and Arion societies in New York, and from 1867 till his death was professor of music at Vassar College.

Ritter, Théodore. Composer and pianist; France. B. 1841; d. 1886.

Rochlitz, F. J. Composer and critic; Germany. B. 1769; d. 1842.

Röckel, Ed. (son of J. A.). Composer and pianist; France. B. 1816; d. 1876.

Röckel, J. A. Tenor; Germany. B. 1783; d. 1870.

Röckel, J. L. (son of J. A.). Composer and pianist; England. B. 1838.

Rockstro, William Smyth (1823-95). Composer and writer. Born at North Cheam, Surrey; died in London. Taught piano and singing and gave lectures. He was a musical biographer and historian of high rank, and as an authority on ecclesiastical music had few superiors.

Rode, J. P. J. Composer, violinist; France. B. 1774; d. 1830.

Romberg, Andreas (1767-1821). Composer and violinist. Born at Vechte; died at Gotha. Wrote operas, symphonies, etc., and won fame by his choral and solo works with orchestra.

Romberg, Bernhard (1767-1841). Composer and cellist. Born at Dinklage; died in Hamburg. Leader among German cellists.

Ronconi, Sebastian (*ron-ko'-nee*). Baritone; Italy. B. 1814.

Röntgen, Julius. Composer and pianist; Germany. B. 1855.

Root, Geo. F. Composer and writer; U. S. A. B. 1820; d. 1895.

Rosa, Carl (1842-89). Violinist. Born in Hamburg; died in Paris. Appeared in public as a violinist when eight years old. Studied at Leipzig and in Paris. Traveled in America as a solo violinist. In 1867 married Euphrosyne Parepa, and organized the Carl Rosa Opera Company, which presented English versions of foreign operas.

Rosellen, Henri (*ro-sel'-len*). Pianist; France. B. 1811; d. 1876.

Rosenhain, Jacob (*ro'-sen-highn*). Composer and pianist; Germany. B. 1813; d. 1894.

Rosenthal, Moritz (*ro-sen-tal*). Pianist; Germany. B. 1862.

Rossini (*ros-see'-nee*), **Gioachino Antonio** (1792-1868). Composer. Born at Pesaro; died in Paris. At seven years of age appeared in Paër's opera "Camilla." When fourteen, became musical director of a traveling company. In 1807 entered the Lyceum at Bologna to study composition. After leaving the Lyceum wrote a great number of more or less successful operas. The production of "Tancredi" in 1813 marks the beginning of Rossini's European reputation. Between 1813 and 1829 he wrote a succession of brilliantly successful operas, finishing his career as an operatic composer in the latter year with "Guillaume Tell," his best work. After 1829 the only composition he produced was his "Stabat Mater."

Rouget de Lisle (*roo-zha' du leel*), **Claude Joseph** (1760-1836). Born at Montaigu, Lons-le-Saulnier, France; died at Choisy-le-Roi. An officer of Engineers and composer of songs. Famous as the author of the "Marseillaise."

Rousseau (*roos-so'*), **Jean Jacques** (1712-78). Composer and writer. Born at Geneva; died at Ermenonville, near Paris.

Rowbotham, John Frederick. Musical writer. Born at Bradford, England, in 1859. Author of valuable musical histories and biographies.

Roze, Marie. Soprano vocalist. Born at Paris, in 1848. Made successful tours in Europe and America. Settled in

England. In 1874 she married Julius Parkins, and in 1877 Henry Mapleson.

Rubini, G. B. (*roo-bee'-nee*). Tenor; Italy. B. 1795; d. 1854.

Rubinstein, Anton (1830-94). Composer and pianist. Born near Jassy, Rumania; died in St. Petersburg. Made a number of highly successful concert tours, visiting the United States in 1872. Became director of the St. Petersburg Conservatorium, which he founded in 1862. As a pianist, can be considered as second only to Liszt. He wrote symphonies —the "Ocean" and "Dramatic Symphony"—operas, chamber music, etc.

Rubinstein, Nikolai (1835-81). Composer and pianist, brother of Anton. Born in Moscow; died in Paris. Director of the Conservatorium there. An excellent musician, but owing to his dislike to concert tours, little known outside of Russia.

Rudersdorff, H. Soprano; Russia. B. 1822; d. 1882.

Rudorff, Ernst F. Composer and pianist; Germany. B. 1840.

Ruggieri, F. (*rood-jee-eh'-ree*). Violin-maker; Italy. B. 16—; d. 17—.

Rummel, Franz (1853-1901). Pianist and teacher. Born and died in London. Toured America three times.

Russell, Ella. Soprano; U. S. A. B. 1862.

Russell, Henry (1813-1900). Composer and barytone vocalist. Born at Sheerness; died in London. He composed about 800 songs, among which are "Cheer, Boys, Cheer," "A Life on the Ocean Wave," "Woodman, Spare that Tree," etc.

Rust, Friedrich Wilhelm (1739-96). Composer. Born at Wörlitz; died at Dessau.

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Sacchini, A. M. L. (*sak-kee'-nee*). Composer; Italy. B. 1734; d. 1786.

Sachs (*zakhs*), **Hans** (1494-1576). Poet and composer. Born and died in Nuremberg. Most famous of the meistersingers.

Safonoff, Wassili. Conductor; Russia. B. 1852.

Sainton (*san-tong*), **Prosper Philippe** (1813-90). Violinist and composer. Born at Toulouse; died in London. Studied at the Paris Conservatoire under Habeneck. After an extensive European concert tour settled in England, and in 1845 was made professor of the violin at the Royal Academy of Music.

Sainton-Dolby, Charlotte Helen (1821-85). Contralto vocalist and composer. Born and died in London. For a number of years principal English contralto vocalist. Made several concert tours on the Continent. As a mark of appreciation of her singing in "St. Paul," Mendelssohn dedicated six songs (Op. 57) to her.

Saint-Saëns (*sangt-sah-ong*), **Charles Camille.** organist, and pianist. Born in Paris, in 18 promise of great musical talent at an early ag acquired a reputation as a clever pianist Among his operas are "Samson et Delila," cel," "Henry VIII," "Ascanio," etc. His clude symphonies, orchestral suites, symph certos, chamber music, etc. Since the c Saint-Saëns ranks as the foremost of r sicians.

Salaman, Ch. K. Composer and pianist; d. 1901.

Salieri (*sal-yeh'-ree*), **Antonio** (1750-1825 at Legnano; died at Vienna. Wrote c chamber music, etc.

Salo, Gasparo da. Violin-maker; Italy.

Salomon, Johann Peter (1745-1815). ist. Born at Bonn; died in London. induced Haydn to visit England.

Sankey, Ira David (1840-1908). Comp at Edinburgh, Pa.; died in Brook associated with Dwight L. Moody.

Santley, Charles. Composer and bary Liverpool, in 1834.

Sapellnikoff (*sa-pel'-nee-kof*), **Wassi** Odessa, in 1867.

Sarasate (*sah-rah-sah'-teh*), **Pablo de.** Violinist and composer. Born at Pamplona, in 1844.

Sarti (*sar'-tee*), **Giuseppe** (1729-1802). Composer and organist. Born at Faenza; died in Berlin. Wrote 30 operas and much Church music.

tter, Gustav. Composer; Austria. B. 1832; d. 18—.

ret (*saw-ray'*), **Émile.** Composer and violinist. Born at ın-le-Roi, in 1852. Studied at the Paris Conservatoire, at Brussels, under Bériot. One of the principal conɔrary violin virtuosi.

oine J. With his father, inventor of saxhorns, saxoetc.; France. B. 1814; d. 1894.

s J. (father of A. J.). With his son, inventor of saxophones, etc.; France. B. 1791; d. 1865.

vanni. Tenor singer and teacher; Italy. B. 1840.

(*skal'-kee*). Alto; Italy. B. 1850.

lat'-tee), **Alessandro** (1659-1725). Composer. ɔani; died at Naples. The father of Italian

ico (1683-1757). Composer and harpsichordples; died at Madrid. Developed principles te.

son of Domenico. Composer; Italy. B.

ɔoser and pianist; Germany. B. 1812;

en'-ka), **Philipp.** Composer and pianist. osen, in 1847. Founder, with his brother rwenka Conservatory in Berlin.

Composer and pianist, brother of amter, in 1850. Beginning in 1874, he America. In 1891, ten years after the conservatory in Berlin, he came to New a conservatory there. He returned to

von (*show'-rote*). Pianist; Germany.

hee'-ka-na-der). Basso; Germany. B.

Schilling, Gustav (*shil'-ling*). Writer; Germany. B. 1805; d. 1880.

Schindler (*shint'ler*), **Anton** (1796-1864). Violinist and conductor. Biographer of Beethoven. Born at Modl; died at Bockenheim.

Schmidt, Aloys. Composer and pianist; Germany. B. 1789; d. 1866.

Schneider, Fr. J. C. Composer and organist, writer; Germany. B. 1786; d. 1853.

Schneider, J. G. Composer and organist; Germany. B. 1789; d. 1864.

Schneider, Wilhelm. Composer and organist; Germany. B. 1783; d. 1843.

Schnyder von Wartensee, Xaver (*shnee'-der fon var'-tenzeh*). Composer and writer; Switzerland. B. 1786; d. 1868.

Schoberlechner (*sho'-ber-lech-ner*). Composer and pianist; Austria. B. 1797; d. 1843.

Schradieck, Henry (*shrah'-deek*). Violinist; Germany. B. 1846.

Schröder, Karl (*shra'-der*). Cellist; Germany. B. 1848.

Schröder-Devrient, Wilhelmine. Soprano; Germany. B. 1804; d. 1860.

Schubert, Franz (1797-1828). Composer. Born and died in Vienna. When eleven years old entered the Imperial Convict (free school) at Vienna as a choir-boy, and also played the violin in the school orchestra. In 1813 he left the school and devoted himself to the study of music at home. Later he was for two years singing and pianoforte master in the house of Count Esterhazy, and thereafter spent the remainder of his life principally in Vienna. One of the greatest and most fertile of musical composers. Wrote some 15 operas and operettas, 5 masses and other Church music, 9 symphonies, 15 string quartets, besides other chamber and pianoforte music, and 600 songs. Perhaps the most lyrical of all composers, he lived almost wholly unappreciated, and died almost in want.

Schuberth, Carl. Composer and cellist; Germany. B. 1811; d. 1863.

Schulhoff, Julius (*shool'-hof*). Composer and pianist; Bohemia. B. 1825; d. 1898.

Schumann, Clara (1819-96). Composer and pianist. Born at Leipzig; died at Frankfort-on-the-Main. A pupil of her father, Friedrich Wieck. Made a tour as a pianoforte virtuosa in her eleventh year. Later, was the first to introduce Chopin's music to the German public. In 1840 married Robert Schumann.

Schumann, Robert Alexander (1810-56). Composer and pianist. Born at Zwickau; died at Endenich, near Bonn. Originally a law student, but interested himself solely in music, and soon adopted it as his profession. An injury to one of his fingers, the result of too severe practice, obliged him to abandon the pianoforte for composition, upon which he concentrated all his energy with magnificent results. Instituted the "Neue Zeitschrift für Musik" in 1834. In 1844 went to Dresden as conductor of the Choral Union, and in 1850 removed to Düsseldorf. Here, however, a long-standing affection of the brain became rapidly worse, and in 1854 Schumann had to be placed in an asylum, where he died. Schumann wrote choral works—"Paradise and the Peri," "Pilgrimage of the Rose," "Faust,"—the opera "Genoveva," symphonies, chamber music, pianoforte compositions, and a large number of vocal works, all marked by great depth and sincerity of design and a wonderful grasp of a wide range of expression and sentiment.

Schumann-Heink, Ernestine. Operatic contralto. Germany. B. 1861.

Schuppanzigh, Ignaz (*shup'-pan-tzigh*). Violinist; Austria. B. 1776; d. 1830.

Schütt, Ed. Pianist; Russia. B. 1856.

Schytte, Ludwig T. (*sheet'-teh*). Pianist and composer; Denmark. B. 1850; d. 1909.

Scotti, Antonio. Vocalist; Italy. B. 1867.

Scriabine, Alexander (*skree'-a-bee-neh*). Pianist; Russia. B. 1872.

Sechter, Simon (*sekh'-ter*). Composer and organist; Germany. B. 1788; d. 1867.

Seeling, Hans. Pianist and composer; Bohemia. B. 1828; d. 1862.

Seguin, A. E. S. (*seg'-win*). Basso; England. B. 1809; d. 1852.

Seguin, Ann Childe (wife of A. E. S.). Soprano; England. B. 18—; d. 1888.

Seguin, W. H. (brother of A. E. S.). Basso; England. B. 1814; d. 1850.

Seidl, Anton. Conductor; Hungary. B. 1850; d. 1898.

Sembrich, Marcella. Soprano; Germany. B. 1858.

Servais (*ser-va*), **Adrien François** (1807-66). Composer and violoncellist. Born and died at Hal, near Brussels. Traveled as a virtuoso, and in 1848 became teacher of his instrument in the Brussels Conservatoire.

Servais, Joseph. Composer and cellist; France. B. 1850; d. 1885.

Severn, Thomas Henry (1801-81). Composer and organist. Born in London; died at Wandsworth.

Seyfried, J. X. Ritter von (*zi'-freet*). Composer; Austria. B. 1776; d. 1841.

Sgambati (*sgam-bah'-tee*), **Giovanni.** Composer and pianist. Born in Rome, in 1843. His works include chamber and pianoforte music, symphonies, etc.

Shakespeare, William. Composer and tenor vocalist. Born at Croydon, in 1849. A singing-teacher of high repute. His compositions include overtures, a pianoforte concerto, symphony, etc.

Sherrington, H. Lemmens. Soprano; England. B. 1834.

Sherwood, Wm. H. Pianist; U. S. A. B. 1854; d. 1911.

Shield, William (1748-1829). Composer and violinist. Born at Swalwell; died in London. Composed the music of a number of ballad operas once highly popular.

Sibelius, Jean (*see-beh'-lee-oos*). Composer; Finland. B. 1865.

Silbermann, Gottfried (*zeel'-ber-man*). Pianoforte-maker; Germany. B. 1683; d. 1753.

Silcher, Friedrich (*zil'-kher*). Composer and writer; Germany. B. 1789; d. 1860.

Siloti, Alexander (*see-lo'-tee*). Pianist; Russia. B. 1863.

Sinding, Christian (*zint'-ing*). Composer; Norway. B. 1856.

Singelée (*sangzh-la*), **Jean Baptiste** (1812-75). Composer and violinist. Born at Brussels; died at Ostend.

Singer, Otto. Composer; Germany. B. 1833; d. 1834.

Sitt (*zit*), **Hans.** Composer and violinist. Born at Prague, in 1850.

Sivori (*see-vo'-ree*), **Ernesto Camillo** (1815-94). Composer and violinist. Born and died at Genoa. A pupil of Paganini.

Sloper, Lindsay (1826-87). Composer and pianist. Born and died in London.

Smart, Sir George Thomas (1776-1867). Composer and organist. Born and died in London.

Smart, Henry (1813-79). Composer and organist. Born and died in London. Wrote excellent part-songs.

Smetana (*sme-tah'-nah*), **Friedrich** (1824-84). Composer. Born at Leitomischl, Bohemia; died at Prague. Wrote a number of orchestral works, strongly reflecting the national spirit of the Bohemians; also operas—"Die Brandenburger in Böhmen," "Dalibor," "Der Kufz," and "Die Verkaufte Braut."

Smith, Gerrit. Organist; U. S. A. B. 1859.

Smith, Sydney (1839-89). Composer and pianist. Born at Dorchester; died in London. Wrote a great number of popular pianoforte pieces.

Smith, Wilson G. Composer; U. S. A. B. 1855.

Södermann, J. A. (*sood'-er-man*). Composer; Sweden. B. 1832; d. 1876.

Sonnleithner, Ch. (*son'-light-ner*). Composer; Austria. B. 1734; d. 1786.

Sontag, Henrietta G. W. Soprano; Germany. B. 1806; d. 1854.

Sousa, John Philip. Bandmaster and composer; U. S. A. B. 1854.

Spagnoletti, P. (*span-yo-let'-tee*). Cellist; Italy. B. 1768; d. 1834.

Speidel, William. Composer and pianist; Germany. B. 1826; d. 1899.

Spenser, Willard. Composer; U. S. A. B. 1856.

Spindler, Fritz (*shpint'ler*). Composer and pianist; Germany. B. 1817; d. 1906.

Spitta (*shpit'-ta*), **Julius August Philipp** (1841-94). Writer. Born at Wechold; died in Berlin. Author of a standard life of Johann Sebastian Bach.

Spofforth, R. Composer; England. B. 1768; d. 1827.

Spohr (*shpor*), **Louis** (1784-1859). Composer, violinist, and conductor. Born at Brunswick; died at Cassel. Acquired his remarkable knowledge of harmony and counterpoint almost entirely by his own unaided exertions. Made many concert tours, and soon became recognized as the first of living violinists. After holding various other appointments, was made court kapellmeister at Cassel in 1822. Here he wrote his best works, the opera "Jessonda" and the oratorio "Die letzten Dinge" (The Last Judgment). Spohr wrote 8 operas, 5 oratorios, 9 symphonies, 43 quartets, 5 quintets, 5 double quartets, also the famous duets for two violins, violin concertos, many songs, etc. As a composer his work is lyrical, refined, and delicate. Musical art is most deeply indebted to him, however, as the virtual founder of the modern school of violin-playing.

Spontini (*spon-tee'-nee*), **Gasparo Luigi Pacifico** (1774-1851). Composer. Born and died at Majolati, Ancona. Studied at Naples. Wrote operas of a grandly spectacular kind, modeled somewhat on those of Gluck. His best works are "La Vestale" and "Ferdinand Cortez." Was for some time general director of music at Berlin.

Stainer, Sir John (1840-1901). Composer and organist. Born in London; died at Verona. Appointed organist to St. Michael's College, Tenbury, in 1857, and to Magdalen College, Oxford, in 1860. In 1872 became organist of St. Paul's Cathedral. Was juror in music, for England and the colonies, at the Paris Exhibition of 1878. In 1883 succeeded Hullah as inspector of training colleges (music). In 1888 he was knighted, and in the following year became professor of music at Oxford. He wrote the sacred cantatas "The Daughter of Jairus" and "St. Mary Magdalen," anthems, etc., and numerous theoretical treatises and text-books which are among the most valuable works of the kind in English.

Stanford, Sir Charles Villiers. Composer and organist. Born in Dublin, in 1852. Studied music under Sir Robert Stewart, and Michael Quarry at Dublin, under Reinecke at Leipzig, and Kiel at Berlin. Was appointed organist of Trinity College, Cambridge, and conductor of Cambridge University Musical Society, in 1872. In 1883 was appointed professor of composition, and conductor of the orchestral

class at the Royal College of Music. Among his works are two operas—"The Veiled Prophet," and "Savonarola"—two symphonies, cantatas—"Battle of the Baltic" and "The Revenge"—chamber music, songs, etc.

Staudigl, Jos. (*stow'-digl*). Basso; Germany. B. 1807; d. 1861.

Staudigl, Jos. (son of J.). Barytone. B. 1850.

Stavenhagen, B. Pianist; Reuss. B. 1862.

Steffani, A. (*stef-fah'-nee*). Composer; Italy. B. 1655; d. 1730.

Steggall, Ch. Composer and organist; England. B. 1826; d. 1905.

Steibelt, Dan. Composer and pianist; Germany. B. 1764; d. 1823.

Stephens, Catherine (1791-1882). Soprano vocalist. Born and died in London. Known as "Kitty Stephens." Made an enormous success as Polly in "The Beggar's Opera." Afterward Countess of Essex.

Sterkel, J. F. X. Composer; Germany. B. 1750; d. 1817.

Sterling, Antoinette. Contralto vocalist. Born at Sterlingville, N. Y., in 1850. After singing in this country for a time, in 1873 she settled in London, where she became popular in oratorio and as a ballad-singer, leading composers writing for her songs that have become famous. Died 1904.

Sternberg, C. Composer and pianist; Russia. B. 1852.

Stewart, Sir Robert Prescott (1825-94). Composer and organist. Born and died in Dublin. Professor of music in Trinity College, Dublin.

Stigelli, G. (*stee-jel'-lee*). Composer and tenor; Germany. B. 1819; d. 1868.

Stockhausen, M. Soprano; Germany. B. 1803; d. 1877.

Storace, Stephen (1763-96). Composer. Born and died in London. Produced many works for the stage.

Stradella, A. Composer; Italy. B. 1645; d. 1681.

Stradivari, A. (*strah-dee-vah'-ree*). Violin-maker; Italy. B. 1644; d. 1737.

Stradivari, F. Violin-maker; Italy. B. 1670; d. 1743.

Stradivari, O. Violin-maker; Italy. B. 1679; d. 1742.

Strakosch, Max (1835-92). Impresario, brother of Moritz Strakosch. Died in New York.

Strakosch, Moritz (1825-87). Composer and pianist. Born at Lemberg; died in Paris. A well-known impressario. Teacher of Adelina Patti and husband of her sister Amalia. He introduced many famous musicians to the American public.

Strauss, Eduard. Composer; Austria. B. 1835.

Strauss, Johann (1804-49). Composer. Born and died in Vienna. The head of the celebrated Strauss family, whose matchless dance music has charmed the world.

Strauss, Johann. Composer; Austria. B. 1825; d. 1899.

Strauss, Joseph. Composer; Austria. B. 1827; d. 1870.

Strauss, Ludwig. Violinist; Austria. B. 1835.

Strauss, Richard. Composer. Born in Munich, in 1864. He was kapellmeister at Munich (1886-89; 1895-98), Weimar (1889-95), and Berlin (1898-). His later works, such as the tone-poems "Ein Heldenleben" and "Also sprach Zarathustra," and the operas "Salome" and "Elektra," have by their innovations aroused much musical discussion.

Streabbog. Pseudonym of J. L. Gobbaerts.

Strelezki, Anton (*stre-let'-shkee*) (pseudonym of an English writer). Pianist and composer. B. 1859.

Sullivan, Sir Arthur Seymour (1842-1900). Composer. Born and died in London. A choir-boy at the Chapel Royal. When fourteen won the Mendelssohn Scholarship. Studied under Bennett and Goss, and afterward spent three years at Leipzig. Attracted great attention, shortly after his return from Leipzig, by his music to "The Tempest." Achieved a world-wide success with his comic operas. Also wrote the cantata "Kenilworth," the oratorios "The Prodigal Son," "The Martyr of Antioch," and "The Golden Legend"; a festival "Te Deum"; overtures, a symphony, songs, etc.

Suppé (*soop-pa'*), **Franz von.** Composer. Born at Spalatro, in 1820. Died 1895.

Sussmayer, F. X. (*zus'-mi-er*). Composer; Austria. B. 1766; d. 1803.

Svendsen (*svent'-zen*), **Johann Severin.** Composer. Born at Christiania, in 1840. Served for six years in the Norwegian

army, meanwhile studying music during his leisure time. Joined a band of itinerant musicians, as a violinist. Afterward entered Leipzig Conservatory, where he studied composition. His works include a symphony, some clever chamber music, etc. Died 1911.

Svendsen, Oluf (*svent'-zen*). Flutist; Sweden. B. 1832; d. 1888.

Sweelenck (*sveh'-link*). Composer and organist; Holland. B. 1562; d. 1621.

Szumowska, Antoinette (*shoo-mof'-shka*). Pianist; Poland. B. 1868. Wife of Josef Adamowski, cellist.

T

Tadolini, G. (*tah-do-lee'-nee*). Composer; Italy. B. 1793; d. 1872.

Talexy, A. (*tah'-lex-ee*). Composer and pianist; France. B. 1820; d. 1881.

Tamberlik, Enrico. Tenor; Italy. B. 1820; d. 1889.

Tamburini, A. (*tam-boo-ree'-nee*). Barytone; Italy. B. 1800; d. 1876.

Tansur, Will. Composer and organist; England. B. 1706; d. 1783.

Tartini (*tar-tee'-nee*), **Giuseppe** (1692-1770). Composer and violinist. Born at Pirano, Istria; died at Padua. In 1728 founded his famous violin school at Padua. He published various treatises as well as numerous compositions.

Taubert, Karl Gottfried Wilhelm (1811-91). Composer and pianist. Born and died in Berlin.

Tausig, Karl (1841-71). Composer and pianist. Born at Warsaw; died at Leipzig. Liszt's greatest pupil.

Taylor, Franklin. Pianist and writer. Born at Birmingham, in 1843. Studied at Leipzig. Edited English translations of E. F. Richter's theoretical works.

Tchaikovsky (*chi-kof'-ski*), **Peter Ilyitch** (1840-93). Composer. Born at Votinsk; died in St. Petersburg. Studied at the St. Petersburg Conservatory, and also in Germany. Was for twelve years professor of the theory of music at the

Moscow Conservatory. Wrote symphonies, operas, orchestral music, songs, etc.

Telemann, G. P. (*teh'-leh-man*). Composer and organist; Germany. B. 1681; d. 1767.

Templeton, John (1802-86). Tenor vocalist. Born at Riccarton; died at New Hampton.

Ternina, Milka. Soprano; Croatia. B. 1864.

Terschak, Ad. Composer and flutist; Bohemia. B. 1832; d. 1901.

Thalberg (*tal'-berkh*), **Sigismund** (1812-71). Composer and pianist. Born at Geneva; died at Naples. A pupil of Hummel. Famous for his mastery of the singing tone and legato effects on the piano.

Thayer, Alexander Wheelock (1817-97). Writer. Born at South Natick, Mass; died at Triest. Author of a very elaborate though unfinished life of Beethoven.

Thayer, Eugene. Organist and composer; U. S. A. B. 1838; d. 1889.

Thomas, Arthur Goring (1851-92). Composer. Born at Ralton; died in London.

Thomas (*to-mah'*), **Charles Ambroise** (1811-96). Composer. Born at Metz; died in Paris. Studied at the Paris Conservatoire. Wrote operas—"Mignon," "Hamlet," etc. Church music, chamber music, pianoforte pieces, and other works.

Thomas, Theodore (1835-1905). Orchestral conductor. Born at Esens, East Friesland; died in Chicago. Played the violin in public at six. Was brought to New York in 1845, and became member of the orchestra of the Italian opera. Toured as soloist with Jenny Lind and others. In 1864 he organized "Symphony Soirées," which he conducted till 1869. In 1878 became president of the Cincinnati College of Music, in 1880 conductor of the New York Philharmonic Orchestra, and from 1888 was director of the Chicago Conservatory. As conductor of the Chicago Orchestra, organized in 1891, he increased his reputation and influence.

Thomé (*to-ma'*), **François Luc Joseph.** Composer. Born in Mauritius, in 1850; died 1909.

Thorndike, Herbert Elliot. Barytone vocalist. Born in Liverpool, in 1851.

Thunder, Henry. Organist, composer; Ireland. B. 1832; d. 1881.

Thursby, Emma. Soprano; U. S. A. B. 1857.

Tietjens (*teet'-yens*), **Teresa** (1831-77). Soprano vocalist. Born at Hamburg; died in London.

Tomaschek, W. Composer; pianist; Bohemia. B. 1774; d. 1850.

Tosti (*tos'-tee*), **Francesco Paolo.** Composer. Born at Ortona, in 1846.

Tourjée (*toor-zha*), **Eben.** Teacher; U. S. A. B. 1834; d. 1890. Founder of New England Conservatory.

Tours (*toors*), **Berthold** (1838-97). Composer and violinist. Born at Rotterdam; died in London.

Tourte, F. (*toort*). Violin-bow maker; France. B. 1747; d. 1835.

Trebelli, Zelia (1838-92). Contralto vocalist. Born in Paris; died at Étretat.

Tuckerman, S. P. Composer and organist; U. S. A. B. 1819. d. 1890.

Tully, James Howard (1815-68). Composer. Born and died in London.

Turini, Fr. (*too-ree'-nee*). Composer; Bohemia. B. 1590; d. 1656.

Turpin, Edmund Hart. Composer and organist. Born at Nottingham, in 1835.

U V

Ulibishev, Alex. von (*oo-le'-bi-shef*). Writer; Germany. B. 1795; d. 1856.

Ulrich (*ool'-rikh*), **Hugo.** Composer; Silesia. B. 1827; d. 1872.

Unger (*oong'-er*), **Caroline** (1805-77). Contralto vocalist. Born at Stuhlweissenburg; died in Florence.

Urspruch, Anton (*oor'-sprookh*). Pianist and composer. B. 1850.

Vaccaj, N. (*vak-kah'-ee*). Composer; Italy. B. 1790; d. 1848.

Valleria, Alwina Lohmann. Soprano vocalist. Born at Baltimore, in 1848.

Van der Stucken, Frank. Composer; U. S. A. B. 1858.

Veracini (*veh-rah-chee'-nee*), **Francesco** (1685-1750). Composer and violinist. Born at Florence; died at Pisa.

Verdi (*vehr'-dee*), **Giuseppe** (1813-1901). Composer. Born at Roncole, in the duchy of Parma; died in Milan. Studied at Milan. Gained a great reputation by his operas "Ernani," "Rigoletto," "Trovatore," "Traviata," "Aïda," "Otello," "Falstaff," etc., which have enjoyed an immense vogue all over the world. Verdi ranks as the greatest modern Italian composer, and one of the most prominent musicians of the last century. His latest success is the opera "Falstaff," 1893.

Veron (*veh-rong*), **Louis Désiré** (1798-1867). Writer. Born and died in Paris.

Vestris, L. E. Alto; England. B. 1797; 1856.

Viadana, L. (*vee-ah-dah'-nah*). Composer; Italy. B. 1565; d. 1645.

Vianesi (*vee-a-na'-zee*), **Auguste Charles.** Conductor. Born at Leghorn, in 1837.

Viardot-Garcia (*vyar-do'-gar-thee'-a*), **Pauline** (1831-1910). Composer and mezzo soprano vocalist. Born and died in Paris. Studied the piano under Liszt, but afterward devoted herself to singing. Achieved a brilliant success at the Italian opera in London and Paris, made many tours, retired in 1863, and lived in Paris as a teacher.

Vieuxtemps (*v'yu-tahng'*), **Henri** (1820-81). Composer and violinist. Born at Verviers, Belgium; died in Algeria. A pupil of Bériot. Made extensive concert tours. From 1846 to 1852 lived at St. Petersburg as court violinist. Made successful tours in Europe and America. Wrote four violin concertos, also a number of lesser compositions of a brilliant and highly effective kind.

Vilbac, A. C. R. Composer and pianist; France. B. 1829; d. 1884.

Villaume, J. B. (*vee-yome*). Violin-maker; France. B. 1798; d. 1875.

Villaume, N. (nephew of J. B.). Violin-maker; France. B. 1800; d. 1871.

Villaume, N. F. (nephew of J. B.). Violin-maker; France. B. 1812; d. 1876.

Villaume, S. (nephew of J. B.). Violin-maker; France. B. 1835; d. 1875.

Viotti (*vee-ot'-tee*), **Giovanni Battista** (1753-1824). Composer and violinist. Born at Fontanetto, in Piedmont; died in London. The son of a blacksmith. Studied at Turin. Made many concert tours. Wrote twenty-nine concertos, also duets, quartets, sonatas, etc. Spent the latter part of his life in London.

Vivaldi (*vee-val'-dee*), **Antonio** (1670-1743). Composer and violinist. Born and died in Venice.

Vivier, E. L. (*vee-vee-eh*). Horn-player; Corsica. B. 1821.

Vogl, Heinrich. Tenor; Bavaria. B. 1845.

Vogl, J. M. Barytone. B. 1768; d. 1840.

Vogl, Theresa (wife of H.). Soprano. B. 1846.

Vogler, Abbé G. J. Composer and organist, writer; Germany. B. 1749; d. 1814.

Volckmar, Wil. (*folk'-mar*). Composer and organist; Germany. B. 1812; d. 1887.

Volkmann, F. R. (*folk'-man*). Composer; Bohemia. B. 1815; d. 1883.

Voss, Carl. Pianist; Poland. B. 1815; d. 1882.

W

Wachtel, Theodor (*vakh'-tel*). Tenor; Germany. B. 1823; d. 1895.

Wagner (*vakh'-ner*), **Richard** (1813-83). Composer and writer. Born at Leipzig; died in Venice. While studying at the University of Leipzig also worked at music. After producing an overture and a symphony, which were successfully performed at the Gewandhaus, he wrote an opera, "Die Feen." In 1836 he conducted a performance of his

next opera, "Das Liebesverbot," at Magdeburg, where he was musical director of the theater. After a short time spent at Königsburg and Riga, Wagner went to Paris, in the hope that he might get an opera produced there. In Paris he completed "Rienzi" and "The Flying Dutchman." Although unsuccessful in Paris, he met with good fortune in Dresden, where a performance of "Rienzi," in 1842, resulted in his appointment as Kapellmeister. In 1845 he produced "Tannhauser," and also wrote "Lohengrin." Becoming involved in the revolution at Dresden in 1849, he was obliged to take refuge in Weimar, and afterward in Paris, whence he went to Zurich. At Zurich he projected the great "Nibelungen" cycle of operas, and also "Tristan und Isolde." Amnestied, and after an extensive musical tour, Wagner went to Munich, where "Tristan und Isolde" and "Die Meistersinger" were produced, in 1868. The crowning point in Wagner's life, however, was the performance of the "Nibelungen" cycle at Bayreuth, in 1876. "Parsifal" appeared in 1882. No musical genius has ever achieved greater fame, and none, perhaps, has exerted a greater influence upon the development of music than Wagner.

Wagner, Siegfried (son of R.). Composer; Switzerland. B. 1869.

Wagenseil, G. C. (*vah'-gen-sile*). Composer and pianist; Austria. B. 1715; d. 1777.

Wallace, William Vincent (1814-65). Composer, pianist, and violinist. Born at Waterford, Ireland; died at the Château de Bages, France. Traveled all over the world, giving concerts. In 1845 returned to England, and produced his famous opera "Maritana," following it up with "Lurline," "The Amber Witch," "The Desert Flower," etc.

Warnots (*var-no*), **Elly.** Soprano vocalist. Born at Liège in 1862.

Warren, S. P. Composer, organist and pianist; Canada. B. 1841.

Watson, William Michael (1840-89). Composer. Born at Newcastle-on-Tyne; died at East Dulwich.

Webbe, Samuel. Composer and organist; Minorca. B. 1740; d. 1816.

Webbe, Samuel (son of preceding). Composer and organist; England. B. 1770; d. 1843.

Weber, Aloysia (*veh'-ber*). Soprano; Germany. B. 1750; d. 1839.

Weber, Gottfried (1779-1839). Writer. Born near Mannheim; died at Kreuznach.

Weber, Karl Maria von (1786-1826). Composer. Born at Eutin, Oldenburg; died in London. In 1800 his first opera, "Das Waldmädchen," was performed at Chemnitz. In 1804 he went to Breslau, where he commenced an opera, entitled "Rübezahl," the overture to which figures in programmes as "Ruler of the Spirits." After a very unsettled life, he at length achieved a decided success at Leipzig as pianist and composer, and was made conductor of the opera at Prague. Later he settled in Dresden. In Dresden he wrote the operas "Preciosa," "Freischütz," "Euryanthe," and "Oberon," which have made his name famous. He also wrote church and chamber music. To London, where he died, he had gone to superintend the production of "Oberon."

Wehle, Carl (*veh'-leh*). Pianist; Bohemia. B. 1825; d. 1887.

Weigl, Joseph (*vikh'-'l*). Composer; Austria. B. 1766; d. 1846.

Weigl, Thad. (brother of J.). Composer; Germany. B. 1777; d. 182—.

Weitzmann, C. F. (*vites'-man*). Theorist; Germany. B. 1808; d. 1880.

Wesley, S. S. Composer and organist; England. B. 1810; d. 1876.

White, Maude Valérie. Composer. Born at Dieppe, in 1855.

Whiting, Geo. E. Composer and organist; U. S. A. B. 1842.

Widor, Ch. M. (*vee-dor*). Composer and organist; France. B. 1844.

Wieck (*veek*), **Friedrich.** Pianist and writer; Germany. B. 1785; d. 1875.

Wieniawski (*v'ya-nee-of'-skee*), **Henri** (1835-80). Composer and violinist. Born at Lublin, Poland; died in Moscow. Studied at the Paris Conservatoire. Made frequent concert tours in Europe and America.

Wilhelmj (*veel-hel'-mi*), **August.** Composer and violinist. Born at Usingen, Nassau, in 1845. Studied at Leipzig under Ferdinand David. His work in the development of orchestral music and the management of concerts entitles him to much credit. His tours brought him success. Died 1908.

Willaert, Adrien. Composer; Belgium. B. 1490; d. 1562.

Willmers, H. Rudolf (*vil'-mers*). Composer and pianist; Germany. B. 1821; d. 1878.

Wilson, John (1800-49). Tenor vocalist. Born in Edinburgh; died in Quebec.

Wingham, Thomas (1846-93). Composer. Born and died in London.

Winter, Peter von (1754-1825). Composer. Born at Mannheim; died at Munich.

Woelfl, Jos. (*velfl*). Pianist and composer; Austria. B. 1772; d. 1814.

Wollenhaupt, H. A. (*vol'-len-howpt*). Composer and pianist; Germany. B. 1827; d. 1863.

Wotton, William Bale. Bassoon-player. Born at Torquay, in 1832.

Wraniczky, Paul (*rah-nit'-skee*). Composer; Moravia. B. 1756; d. 1808.

Wylde, Henry (1822-90). Composer and writer. Born in Hertfordshire; died in London.

Y Z

Yriarte, S. (*e-ree-ar'-teh*). Writer; Teneriffe. B. 1750; d. 1791.

Ysaye (*e-si'-ye*), **Eugène.** Composer and violinist. Born at Liège, in 1858. His tours in Europe and America established his rank among the foremost violinists.

Zachau, F. W. (*tsah'-cow*). Composer and organist; Germany. B. 1663; d. 1717.

Zandt, Marie van. Soprano; U. S. A. B. 1861.

Zarlino, G. (*zar-lee'-no*). Composer and theorist; Italy. B. 1517; d. 1590.

Zelter (*tsel'-ter*), **Karl Friedrich** (1758-1832). Composer and writer. Born and died in Berlin. Mendelssohn's teacher.

Zerrahn, Carl. Conductor; Germany. B. 1826; d. 1910.

Zeuner, Ch. (*tsoy'-ner*). Organist; Germany. B. 1797; d. 1857.

Zimmermann (*tsim'-mer-man*), **Agnes.** Composer and pianist. Born at Cologne, in 1847. Went to England when four years old. Entered the Royal Academy of Music when nine. Twice gained the King's Scholarship, and also won the silver medal. Composer of chamber music, pianoforte pieces, songs, etc.

Zingarelli (*zing-ah-rel'-lee*), **Niccolo Antonio** (1752-1837). Composer. Born and died at Naples. Wrote many operas, church music, etc., and was famous as a teacher.

Zumsteeg, J. R. Composer and cellist; Germany. B. 1760; d. 1802.

Zundel, Johann. Composer and organist; Germany. B. 1815; d. 1882.